

A CATALOGUE
OF THE
SPARTA MUSEUM

BY M. N. TOD
AND A. J. B. WACE

OXFORD: AT THE CLARENDON PRESS

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OF THE

SPARTA MUSEUM

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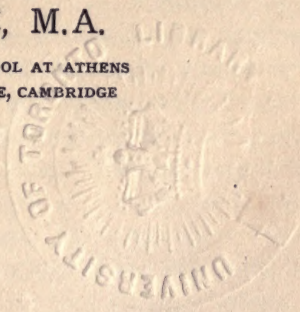
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PREFACE

SOME apology may be thought necessary for the publication of a catalogue of the Sparta Museum after the work of Dressel and Milchhoefer, which appeared in the second volume of the *Athenische Mittheilungen*, and was afterwards issued separately. In 1872 Stamatakes, the Ephor General of Antiquities, founded a new Museum to replace the collection brought together by Ross in 1834 and shortly afterwards destroyed by fire. Five years later Dressel and Milchhoefer published their account of the 'Kunstwerke' from Sparta and its neighbourhood. During the thirty years which have since elapsed, the Museum has been successively reorganized and enlarged by Dr. Kastriotis and Dr. Philios in 1900 and 1902: since then a considerable number of acquisitions have been made, so that at present the manuscript catalogue of the Museum contains over 800 entries, while Dressel and Milchhoefer, although including monuments from all parts of Laconia and in many different collections, of which some had disappeared and several were no longer in Laconia nor even in Greece, only describe about 300 items. It is true that some of the more important new discoveries have been published in scattered articles in various periodicals; but a large number of most interesting monuments still remain unpublished and unknown. Under these circumstances it has seemed to us that there is some call for a catalogue of the monuments at present in the Sparta Museum, which should not merely describe the objects individually but also attempt by means of introductions to classify and interpret them. Only thus could we hope that our work would be at the same time a handbook for the archaeologist and a guide for the dilettante.

It will be readily understood that our catalogue is based on the previous labours of Dressel and Milchhoefer, of Kastriotis and of Philios: we are under special obligations to the latter's unpublished manuscript catalogue, which at present serves as the Museum inventory, and embodies the results of his predecessors' work. At the same time, though taking into consideration

all the published opinions of various scholars, we have attempted as far as possible to arrive in each case at an independent judgment. Each of the authors, however, must be held responsible for that section of the catalogue only to which his name is appended. We regret that for various reasons we have been prevented from close collaboration, and this has rendered unavoidable some lack of uniformity in minor points. The introductions to the sections are not intended to be exhaustive, but rather to indicate broadly the significance of the various classes of monuments, dealing at length only with those which are of special interest. The purpose of our catalogue as explained above has necessitated the utmost brevity, compatible with accuracy in our descriptions and discussions.

We have finally the pleasant task of acknowledging much kind assistance, which has materially lightened our work. To Professor Gregorakes, Curator of antiquities at Sparta, our heartiest thanks are due for his unfailing courtesy and the ready help he has afforded us. To Mr. R. C. Bosanquet we are deeply indebted: it was he who originally suggested the making of the catalogue, and he has throughout helped us by his criticism and encouragement. We owe much, also, to the late Provost of Oriel, Dr. D. B. Monro, who was at all times ready to aid us in various questions concerning publication. Our hearty thanks are also due to the Oxford University Press for undertaking the publication of this catalogue, and to the British School at Athens for supporting and making a grant in aid of the same, as the firstfruits of its archaeological survey of Laconia. We greatly regret that we have unfortunately been obliged to exclude Professor Furtwängler's promised appendix on the Amyclaeum, the manuscript of which was not in our hands at the time of passing the proofs for press.

M. N. T.

A. J. B. W.

NOTE ON INSCRIPTIONS

IN the text of the inscriptions the usual conventions have been followed :

- | Marks the end of a line.
- — — Denotes an uncertain number of missing letters.
- Denotes a known number of missing letters, equal to that of the points.
- [] In square brackets are enclosed letters conjecturally restored.
- () In round brackets are enclosed (1) letters which, though not wholly lost, are defective ; (2) letters needed to complete a word abbreviated in the original ; (3) the repetition of a name as patronymic : this is denoted in the inscriptions by the signs < κ β &c. ; e.g. ΦΙΛΟΚΛΗΣ< is written Φιλοκλήs (Φιλοκλέους).

The text here given rests in every case upon my own reading, but I have called attention in the notes to all important variations between my text and that of previous editors.

I have had to study economy of space as far as possible. Hence in the case of inscriptions published in Collitz-Bechtel¹ no references are given to previous publications, except where these have been accidentally overlooked in that work. Where texts have been published in Le Bas-Foucart but not in Collitz-Bechtel, only the former is cited, together with subsequent publications. In all other cases the list of references will, I hope, be found complete.

To the kindness of Freiherr F. Hiller von Gaertringen and Professor U. von Wilamowitz-Moellendorff I am indebted for help in connexion with No. 524. I regret that Meister's interesting article on the Spartan and perioec dialects (*Dorer und Achäer*, I, p. 7 foll.) came into my hands too late for me to make use of it.

M. N. T.

¹ *Sammlung der griechischen Dialekt-Inschriften*. The Inscriptions from Laconia and Messenia are edited by R. Meister (iii. Band, 2. Hälfte, 1. Heft, Göttingen, 1898).

SCULPTURE AND MISCELLANEOUS ANTIQUITIES

IN cataloguing the Sculpture and the Miscellaneous Antiquities the following principles have been observed as regards references to previous publications. The chief references given by Dressel and Milchhoefer or in Friedrichs-Wolters have been repeated, and all later ones added. For the more important and better known monuments I have given references only to the standard histories of Greek Sculpture: otherwise I have tried to make the list of references as complete as possible. The architectural fragments are not discussed in detail for obvious reasons. Some of the sculptures in private possession mentioned by Dressel and Milchhoefer are now in the Museum, and have been identified accordingly; others are still in private possession or have gone elsewhere. Of the fragments excavated by Waldstein and Meader on the Acropolis in 1893, and published in the *American Journal of Archaeology* (1893, p. 422 seqq.), I have identified all but *b, i, j, k, l, m, and n*.

I have personally examined nearly all the sculptures of Laconian provenance in other museums. Those that are important are discussed in their proper places in the introduction, and many are illustrated together with other sculptures not of Laconian provenance, but of use in illustrating Spartan sculpture.

The illustrations have been drawn either from the previous publications or from my own photographs by Mr. F. Anderson. I have to thank Professor Furtwängler for photographs of 27 and 588, Dr. Watzinger for one of Berlin No. 732, and Dr. Riezler for one of the Munich leaden figurines. For much kind assistance in the catalogues or their introductions I am deeply indebted to Professors Furtwängler, E. A. Gardner, P. Gardner, Ridgeway, and Waldstein, Miss Harrison, Dr. Sieveking, Dr. Thiersch, and Mr. J. L. Myres. To M. Papapolychroniou, Head Master of the school at Dhimitzana, my heartiest thanks are due for permission to photograph the Spartan sculptures in the library there.

I am also deeply grateful to Dr. Cecil Smith who voluntarily undertook to supervise the preparation of the illustrations.

A. J. B. W.

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PART I

INSCRIPTIONS

ABBREVIATIONS

R., r. = right.

L., l. = left, line.

Cauer = P. Cauer, *Delectus Inscriptionum Graecarum propter dialectum memorabilium*.

Collitz-Bechtel = H. Collitz und F. Bechtel, *Sammlung der griechischen Dialekt-Inschriften*.

David = E. David, *Dialecti Laconicae monumenta epigraphica*.

Dittenberger = G. Dittenberger, *Sylloge Inscriptionum Graecarum*.

Dressel-Milchhoefer = H. Dressel und A. Milchhoefer, *Die antiken Kunstwerke aus Sparta und Umgebung* (*Ath. Mitt.* ii. 393 ff.).

Hicks and Hill = E. L. Hicks and G. F. Hill, *A Manual of Greek Historical Inscriptions*.

I.G.A. = H. Roehl, *Inscriptiones Graecae Antiquissimae*.

Kaibel = G. Kaibel, *Epigrammata Graeca ex lapidibus collecta*.

Le Bas-Foucart = Ph. Le Bas, *Voyage archéologique en Grèce: Explication des Inscriptions* par P. Foucart.

Michel = C. Michel, *Recueil d'Inscriptions grecques*.

Dimensions are given in metres.

INTRODUCTION

I. PREVIOUS PUBLICATIONS

§ 1. Before attempting a classification of the inscriptions contained in the following catalogue, we may briefly refer to some of the more important publications dealing with Spartan epigraphy.

The first volume of Boeckh's *Corpus Inscriptionum Graecarum*, published in 1828, contained all the inscriptions from Laconia known up to that date: of these 230 had been discovered at Sparta or in the neighbourhood. Some few of them had been seen by Cyriac of Ancona, Muratori, Dodwell, &c., but the large majority rests solely on the copies of Fourmont, made in 1729 and 1730. A number of Fourmont's inscriptions had previously been published, especially by Osann, but Boeckh re-edited the whole series from copies made expressly by Imm. Bekker from Fourmont's papers. There are also twenty-three others, most of them attributed to Amyclae, which Boeckh published among the *Inscriptiones Fourmonti Spuriae*. Not the least valuable part of Boeckh's work is his introductory chapter dealing with the Spartan lists of magistrates: though in some particulars it must be modified and supplemented in the light of subsequent evidence, yet it remains a masterpiece of clear and cogent reasoning.

A number of new Spartan inscriptions were published by Leake¹ and Ross², but far more numerous and important were those copied by Le Bas during his visit in 1843. These were edited in 1869 by P. Foucart, who added to them the inscriptions published by other scholars in the intervening years and a number of texts copied by himself in 1868. In all, 104 inscriptions from the Upper Eurotas plain occur in this collection. The commentary which accompanies them is invaluable to the student of Spartan epigraphy, marked as it is by extraordinary keenness of insight, command of material, and lucidity of expression.

The year 1877 saw considerable additions made to the number of published Spartan inscriptions, thanks to the work of Dressel and Milchoefer³ and of Martha⁴. The quarter of a century which has since elapsed has witnessed a deepening rather than a widening of our knowledge, although some important texts were discovered by Tsountas⁵ during his excavation at the Amyclaeum in 1891. The archaic inscriptions have been separately published by Roehl⁶ and by Roberts⁷, while

¹ *Travels in the Morea*, 3 vols., London, 1830. The inscriptions are collected at the end of vol. 3.

² *Inscriptiones Graecae Ineditae*, fasc. I, Nauplia, 1834.

³ *Die antiken Kunstwerke aus Sparta und Umgebung*, *Ath. Mitt.* ii. p. 293 foll.

⁴ *Bull. Corr. Hell.* i. p. 378 foll.

⁵ *I.G.A.* Nos. 49-91; *Imag. Inscr. Gr. Antiq.* p. 25 foll.

⁷ *Introduction to Greek Epigraphy*, §§ 100, 101, p. 248 foll.

the Laconian alphabet has also been discussed by Kirchhoff¹. The question of the dialect has been made the subject of a special study by Müllensiefen², while the dialect inscriptions have been published by him, and more recently by Meister³.

II. ARCHAIC INSCRIPTIONS

§ 2. Although hardly justifiable from the point of view of a logical classification according to subject, it is a usual practice, and one which has some obvious advantages, to place archaic inscriptions in a group by themselves. In the present work we shall allow the word 'archaic' its widest possible range, and include all inscriptions prior to the introduction of the Ionic alphabet into Laconia, though of course excluding the archaizing inscriptions which belong to the period of the Antonines⁴.

The number of archaic inscriptions in the Spartan collection is eight (Nos. 200, 386, 387, 440, 447, 599, 611, 625)⁵. Of these No. 200 remains an unsolved riddle, in which only the words αἱ τις δις κίοι or δισκίοι (l. 2) are distinguishable, and even they cannot claim to be regarded as certain. Nos. 599 and 625 are so fragmentary as to render impossible not only any restoration but even any certain conjecture as to their nature. No. 611 has usually been regarded as a metrical epitaph, and has been conjecturally restored by Roehl⁶ on that supposition: but even this, owing to the mutilated condition of the stone, must be regarded as not proven, and Kirchhoff⁷ has argued that it is more probably a votive than a sepulchral inscription. Some confirmation of this view may perhaps be found in the fact that the two metrical inscriptions of this period which have come down to us intact⁸ are both dedicatory. The earlier one (No. 447), consisting of an elegiac distich, is inscribed on a relief of the Dioscuri dedicated by Plestidas 'dreading the wrath of the twin sons of Tyndareos.' The other, the famous Damonon inscription (No. 440), after an introductory hexameter couplet in which Damonon dedicates the stele to Ἀθηνᾶ Πολιᾶχος to commemorate a career of victory which has eclipsed all his contemporaries, contains a list in prose of the victories won by Damonon in various contests: this is followed by an enumeration, unfortunately almost entirely lost, of the successes gained by a woman, whose relation to Damonon is seemingly not stated. Finally we have the epitaphs of two soldiers who fell in battle (Nos. 386, 387), which will best be discussed in connexion with the whole series to which they belong⁹.

§ 3. The writing of these inscriptions is of interest as affording us examples of the old Laconian alphabet¹⁰, which belonged to the 'Western

¹ *Studien zur Geschichte des griech. Alphabets*⁴, p. 149 foll.

² *De titulorum Laconicorum dialecto* (Dissert. philol. Argentor. v. pp. 131-260), Strassburg, 1882.

³ Collitz and Bechtel, *Sammlung der gr. Dialekt-Inschriften*, iii. Band, 2. Hälfte, 1. Heft, Göttingen, 1898. Cauer's collection (*Delectus inscr. graec. propter dialect. memorab.*², Leipzig, 1883) is less complete than Müllensiefen's or Meister's.

⁴ i. e. Nos. 218-221.

⁵ To these should perhaps be added No. 527: see § 43.

⁶ *I.G.A.* 62.

⁷ *Sitzungsber. der Berl. Akad.* 1887, ii. 989 foll.

⁸ Kirchhoff's restoration of No. 447 may be regarded as certain.

⁹ See § 32, below.

¹⁰ For a full discussion see Roberts, *Introduction to Greek Epigraphy*, i. 248 foll., and Kirchhoff, *Studien zur Geschichte des griech. Alphabets*⁴, p. 149 foll.

group' of alphabets and is very closely allied to that of Phocis and Thessaly. None of them is purely retrograde¹, but three (Nos. 200, 599, 625) are written *boustrophedon*, i.e. the lines read alternately from left to right and from right to left². As regards the letters employed, there is no material variation in the forms of ADIKAMOTY(=X). The letters B (No. 200), Γ (No. 611), X (= ξ) (No. 440), Θ (No. 611), and Ζ (No. 200)³, occur once only: θ has the form ⊗ (Nos. 440, 611) or ⊕ (No. 625), ρ appears in one inscription as P (No. 611), ν in one, as V (No. 200), π as Γ (No. 447): the sign C twice appears in a retrograde line (Nos. 200, 599: also in *I.G.A.* 54, l. 5), seemingly as a mark of punctuation. E represents both ε and η, except in No. 387 where E is used for η as well as for the *spiritus asper*; with this exception E invariably represents the *spiritus asper*. O stands for o and ω. The greatest variation is found in the forms of ε, ν, and ς. We find:

(1) E (Nos. 200, 599), A (No. 447), F (No. 611), E (Nos. 386, 387, 440, 625):

(2) N (Nos. 200, 599, 611), N (No. 447), V (Nos. 386, 625), N (Nos. 387, 440):

(3) Z (Nos. 200, 447, 599, 611), Σ (Nos. 386, 440).

The development of the later from the earlier forms gives us a ground for arranging the inscriptions in chronological order. No. 200 bears every mark of being the earliest of the series. This is followed by Nos. 599, 447, and 611, the characters of which are very similar; the ε of No. 611 shows a more advanced form than that of the two others, and hence we may perhaps place them in the order indicated. No. 625 shows still more developed forms of ε and ν, and is probably later than the inscriptions mentioned, in spite of its being *boustrophedon*. Nos. 386, 400, and 387 complete the series, the latter showing the first traces of Ionic influence in the use of E as η. That influence is seen still more strongly at work in No. 377, where H appears as the symbol of η and of the *spiritus asper*, and Ω is employed to represent ω.

§ 4. An accurate dating of these inscriptions is of course impossible. Yet there are some Laconian inscriptions of the fifth century which can be dated with a probability amounting almost to certainty, and by comparison with them a tolerably correct idea may be gained of the time to which our Spartan examples belong. Thus, the celebrated list of the states represented on the Greek side in the battle of Plataea (479 B.C.) inscribed on the bronze serpent-pillar now in the Hippodrome at

¹ With the possible exception of No. 527 (§ 43). The retrograde Laconian inscriptions are collected by Roberts, op. cit. 248 foll., Nos. 243-247. No. 248 is really retrograde throughout, though an attempt has been made by the lapidary to write *boustrophedon*.

² Besides those referred to in the text I know no other Laconian *boustrophedon* inscriptions.

³ This letter occurs in Sicyonian inscriptions (Roberts, op. cit. Nos. 94, 95) with the value ε, while in the Pamphylian alphabet (ibid. p. 316) it stands for ξ. It is also found in an inscription from Olympia (Dittenberger-Purgold, *Die Inschriften von Olympia*, No. 14), where it probably represents ψ, according to a conjecture of Meister.

Constantinople¹; the tombstone of Eualkes², who fell in the battle of Mantinea (418 B.C.); and the Delian marble³ on which is inscribed a Spartan decree passed soon after the battle of Aegospotami (405 B.C.), can be assigned with confidence to the years 479 or 478 B.C., 418 or 417 B.C. and 403-398 B.C. respectively. With the data thus given we may perhaps assign No. 200 to about the middle of the sixth century, Nos. 599, 447, and 611 to the close of that century, and No. 625 to the earlier years of the fifth. Then follows a long period unrepresented by any inscription, for No. 386 is very similar in character to the Eualkes inscription just referred to, and must therefore be attributed to the second half of the Peloponnesian War. No. 440 was probably inscribed about 400 B.C.⁴, and No. 387 in one of the earliest years of the fourth century.

III. DECREES: LETTERS FROM FOREIGN STATES

§ 5. There are few facts which strike the student of Spartan inscriptions more forcibly than the almost entire absence of a class of documents which in most states occupies a large and important place, —decrees, whether of the state itself or of the smaller corporations, public or private, comprised within it. Only one Spartan decree from Laconia is extant (No. 217 B)⁵, though we have probably the closing words of a second, restoring to the island of Delos the control of its temples and temple-treasures soon after the battle of Aegospotami (Collitz-Bechtel 4415). No 217 B records the grant of the *προξενία* to a certain Damion, an Ambraciote, for services rendered in his native city to Spartan citizens. He and his descendants are likewise granted exemption from public burdens (*ἀτέλεια*) and the right of owning land or house, but this latter privilege is restricted to those who actually reside in Sparta (*εἰ οἰκοῦεν ἐλ Λακεδαιμόνι*). That such decrees were comparatively rare seems a legitimate conclusion from the fact that only this one example has survived: this conclusion is borne out by a certain clumsiness in the wording and arrangement of the clauses, which would argue unfamiliarity with such documents. We shall see below⁶ that the Spartan state employed another means of doing honour to its prominent citizens than by passing formal decrees lauding their deserts.

A second decree in the Museum (No. 217 A) contains a grant of *προξενία* made by the Council and Commonwealth (*ἡ βουλὰ καὶ τὸ κοινόν*)

¹ Collitz-Bechtel 4406; Hicks and Hill, *Greek Historical Inscriptions*, No. 19; Dittenberger, *Sylloge*², 7; Michel, *Recueil*, 1118.

² Collitz-Bechtel 4529; Roberts, *Introduction*, 263.

³ Collitz-Bechtel 4415; Hicks and Hill, No. 83; Dittenberger, *Sylloge*², 60; Michel 180.

⁴ That the inscription cannot be assigned to a much earlier date is proved by (1) the relatively advanced forms of the letters employed, especially of N and Σ, and by (2) the fact that it contains the record of a woman's victories; for Pausanias explicitly says that Kyniska, daughter of King Archidamus II (reigned 469-427 B.C.) *πρώτη τε ἱπποτρόφος ἑ γυναικῶν καὶ νίκην ἀνείλετο Ὀλυμπικῇ*, and in the basis of Kyniska at Olympia the Ionic alphabet is used. On the other hand, the date cannot be much later than 400 B.C., for there are as yet no traces of Ionic influence.

⁵ Fragments, however, of other Spartan decrees were copied by Fourmont (*C.I.G.* 1331, 1333?) and Benthylus (*C.I.G.* 1332). From these must be distinguished the decree of the *κοινὸν τῶν Λακεδαιμονίων* found at Taenarum by Pouqueville (*C.I.G.* 1335). See also *I.G.* iv. 940.

⁶ See § 9.

of the Acarnanians to three Spartans and their descendants; of the rights which accompany this grant three (*ἀσφάλεια, ἀσυλία, γῆς καὶ οἰκίας ἔγκτησις*) are expressly mentioned, but the rest are grouped together in the phrase 'all the other honours and privileges accruing to the other *proxenoi* and benefactors of the Commonwealth of the Acarnanians.' As no provision is made in the decree itself for the deposit of a copy in Sparta, we must suppose that the three men therein honoured had this copy inscribed at their own expense and erected in some public place in their own city. Though neither this decree nor the one discussed above can be dated with certainty, there is reason to believe that they both belong to the period between 220 and 180 B.C.

§ 6. We possess, further, two fragments (Nos. 241 and 262 + 408) of letters addressed to the 'ephors and city of the Lacedaemonians': unfortunately these are both so mutilated that it is not possible to give any probable conjecture as to the nature of the communications, and the name of the state by which it was sent is entirely lost in one case and in the other rests upon an uncertain restoration. A portion of a third similar document is extant (*Bull. Corr. Hell.* i. 384, No. 11), but in an even more fragmentary condition than the other two. All three inscriptions, being addressed to the ephors as the highest officials of the Spartan state, are probably¹ prior to 226 B.C., for about that time the ephorate was temporarily crushed by Cleomenes III, and though it came into existence again, it never took its place at the head of the Spartan magistracy. To judge from the forms of the letters used, No. 241 is somewhat earlier than No. 262, but neither can be dated before the middle of the third century B.C.

§ 7. Decrees of smaller corporations within the state are represented by that of the *ὠβά τῶν Ἀμυκλαίων* (No. 441), dating from the first or second century B.C., by which the ephors of the corporation², three in number, are praised, and receive the grant for life of a special portion on the occasion of the sacrifice (*ἐπὶ τῇ προστροπῇ*) as a reward for the disinterested and mild discharge of their duties. After regulations regarding the cost of the inscription, and the place at which it was to be set up, the decree closes with a clause, seemingly added as an amendment, praising the ephors' secretary. As in the case of the Spartan decree³ the place chosen for the display of the monument was the most famous and revered sanctuary of the city, the temple of Athena Chalkioikos, so here it is enacted that the stele be set up in the sanctuary of Alexandra, or Cassandra, which, as Pausanias⁴ tells us, was the principal sight of Amyclae.

No. 446 is probably similar in character to No. 441. Although the greater part of the inscription is illegible, yet the words *ὠβά* and *δεδόχθαι πάντα τὰ τῆς ὠβάς* are distinguishable, as well as the name of a certain *Ἀριστοτέλης*, which recurs twice or three times.

§ 8. In No. 782 we seem to have a fragment of an Imperial rescript.

¹ But the formula *Λακεδαιμονίων ἐφόροις καὶ γερονσίᾳ καὶ δήμῳ* occurs in a letter of about 150 B.C. (Josephus, *Archaeol.* xiii. 166).

² These must be distinguished from the state ephors. The Spartan guild of *σιτηθέντες* had also an official with this title (No. 203). Several Eleutherolaconian cities also are known to have had ephors, e.g. Geronthrae (Collitz-Bechtel 4530, 4532), Gythion (*ibid.* 4566, 4567, 4568), Taenarum (*C.I.G.* 1321, 1322), Cotytra (Collitz-Bechtel 4544), Epidaurus Limera (*ibid.* 4543), Oetylus (*C.I.G.* 1323).

³ See above, § 5.

⁴ *iii.* 19. 6.

Its mutilated condition renders any attempt at restoration futile, and all we can say is that it regulates in some way the buying and letting of landed property (col. I, ll. 3, 4), and at the same time extends or defines the right of appeal in cases of dispute (col. II).

No. 224 is a document whose nature cannot in its present fragmentary condition be determined; since, however, it would seem to deal with the recovery of state debts, it is in all probability either a decree or a publication of some magistrate (? the *χρεοφύλαξ*) or board of magistrates, and as such it may fittingly be included in this class of inscriptions.

IV. HONORARY INSCRIPTIONS

§ 9. It has been remarked above¹ that the Spartans did not as a rule follow the custom prevalent in other Greek states of passing laudatory decrees in honour of those who were prominent in the political or religious life of the community. In earlier times, no doubt, the consciousness of public services rendered to the best of his ability was sufficient reward for a Spartan, whose whole education was framed to inculcate the idea of the subserviency of the individual to the common weal: at any rate, it was enough for him to have his merit prized by his fellow citizens without any external display. But at a later period the craving for personal recognition arose, and the response to it took the form of commemoration by means of portrait statues. Such statues were often set up by the state, but since the drain on the public exchequer must have been severely felt, the actual expense was, during the Imperial period, in nearly all cases defrayed by one or more of the relatives or friends of the person honoured. Their names were included in the inscription on the base of the statue, which in consequence usually followed the skeleton formula *Ἡ πόλις (sc. ἀνέθηκε) τὸν δεῖνα . . . προσδεξαμένον τὸ ἀνάλωμα τοῦ δεῖνος . . .*

Six such inscriptions, whole or fragmentary, are in the Spartan Museum (Nos. 246, 281, 385, 456, 621, 691), a remarkably small number when we consider the fact that in the *C.I.G.* alone we have some fifty examples of this class from Sparta and the immediate neighbourhood: of these, only one (No. 246) is now in the Museum. Of the six inscriptions in question two (Nos. 385, 621) are so fragmentary as to be practically useless. No. 246 commemorates a certain Sextus Pompeius Spatalus, patronomus and permanent gymnasiarch, for the magnificence of his public life and the zeal and foresight displayed during his second tenure of the office of gymnasiarch, which he undertook of his own accord. The cost of the statue is defrayed by his wife Aurelia Xeno. No. 281 praises one Lucius Volussenus Arist — —, a descendant of Heracles and Perseus, on the general ground of 'merit and good will towards the state.' No. 456 is inscribed on the base of a statue of a woman, Aurelia Oppia, who bears the honorary titles of *ἐστία πόλεως* and *νέα Πηνελόπεια*: in this case it is a brother-in-law who pays for the statue. The remaining inscription (No. 691) is in honour of Tiberius Claudius Pratolaus, who had held the office of *ἀγορανόμος* and had been entrusted with the special duty of the conservation of highways: the cost of the statue is borne jointly by his two children, Tiberius Claudius Aelius Pratolaus and Claudia Damostheneia, of whom we shall have something to say below².

¹ See § 5.

² § II.

§ 10. So familiar had the formula become that even the words ἡ πόλις were sometimes omitted, and the inscription began with the accusative of the person honoured. Thus in No. 252 we find simply Ἐπίγονον Φιλοστράτου βωμονικήν ἀνδρείας ἔνεκεν προσδεξαμένων κτλ., and no doubt Nos. 243 and 544 are analogous, though in both these cases the latter part of the inscription is lost. In No. 243 we have merely the name of the man whose portrait head crowned the shaft on which the inscription is engraved, while in No. 544 we have not only the name, Sextus Eudamus, but a long list of the priesthoods and other sacred offices which he had held, most of them vested in the family of which he was a member, which claimed to be descended from Heracles and the Dioscuri. It is interesting to notice that the men commemorated in these last two herm-inscriptions were members of the same family, possibly even brothers.

We have, further, two cases in which the expense of the statue has been borne by the city which resolved upon its erection. In one case (No. 648) that city is Sparta, and the person honoured is the same Tiberius Claudius Pratolaus to whom reference has already been made. The second case (No. 253) is one in which the city of Smyrna honours¹ a tragedian, Gaius Iulius Iulianus, who had won a contest at Sparta at the games called οὐράνια. It is recorded that he had gained 358 other victories, and had been granted the rights of citizen 'in all Greece and Macedonia and Thessaly².'

§ 11. Statues, however, could be erected by private individuals as well as by the state. A common base (No. 393) served for those of a priest, Diares, and Eubalkes, an Olympian victor, who had, according to a probable conjecture of Roehl, taken the part of σταφυλοδόμας at the festival of Carneian Apollo. A second (No. 267) bears the name of an ἀγορανόμος, Socrates, who is distinguished by the mention not only of his father's name, but also by that of his brother-in-law: possibly it was the latter who defrayed the expense of the statue. We have, finally, two inscriptions (Nos. 85, 443) which differ from all the rest in formula, and bear a very close resemblance to each other: the former runs Κλαυ. Βρασίδαν τὸν πατέρα, the latter Κλ. Δαμοσθένειαν τὴν θυγατέρα. This likeness extends even to the forms of the letters used, and the arrangement of the words on the bases of the statues, both of which are extant, though headless. We have had occasion to notice two inscriptions (Nos. 648, 691) commemorating Tiberius Claudius Pratolaus, son of Brasidas: one of these (No. 691) mentions his daughter, Claudia Damostheneia, as sharing with her brother the expense of the statue. This enables us to conjecture with a considerable degree of probability that the two statues (Nos. 85, 443) were erected by this same Tiberius Claudius Pratolaus, the one in

¹ It is doubtful whether a statue was erected to Iulianus: probably this tablet alone was set up to commemorate his success.

² It was the custom during the Imperial period, for states to confer citizenship and often also the title of βουλευτής on noted artists or athletes. See *C.I.G.* 2811b (of an athlete of Aphrodisias) ἔστιν δὲ καὶ πολίτης πόλεων τῶν ὑπογεγραμμένων Περγαμνῶν Ἀντιοχείων Καίσαρέων Κολωνῶν καὶ βουλευτὴς Θηραίων καὶ βουλευτὴς Ἀπολλωνιαστῶν Λυκίων Θορῶν, καὶ βουλευτὴς Μειλησίων, Πισσινουντίων, Κλαυδιοπολεϊτῶν: *ibid.* 3208 Περγαμνός καὶ Σμυρναῖος καὶ Ἀθηναῖος καὶ Ἐφέσιος: *ibid.* 3426 Κυμαῖος καὶ Ἀθηναῖος καὶ Φιλαδελφεὺς καὶ Ῥόδιος καὶ ἄλλων πολλῶν πόλεων πολίτης καὶ βουλευτὴς: *ibid.* 4324 Ῥωδιοπολεῖτην καὶ Μυρέα [καὶ] Φασηλείτην, [β]ο[υ]λεутὴν γενόμενον, καὶ ἐν τα[ῖς κατὰ Λυκίαν] πόλεσι π[άσαις πολιτευσά]μενον. Foucart quotes Le Bas-Waddington, *Insc. d'Asie Mineure*, 1652 b, and Φιλίστωρ i, 329.

honour of his father Brasidas, the other in honour of his daughter Claudia Damostheneia. The similarity of formula is thus explained, and also that of the writing, for the same artist would probably be employed in both cases.

We may mention here two cases in which the person commemorated is already dead: one (No. 251) is that of a certain Δευκτριάδας, whose statue is erected by his daughter, the other (No. 589) that of a son who is represented on a relief set up by his father. In both cases the dead is described by the term *ἥρως*¹, and the monument, in the latter if not in the former, seems to have served as a tombstone.

§ 12. As regards the date of the class of inscriptions under discussion, the main point to notice is that, with at most three exceptions, they all belong to the Imperial period, the greater number being referable to the second century of our era. No. 393 is very considerably older, and probably goes back to the fourth century B.C., while Nos. 251, 252 are doubtful, but probably belong to the earlier years of the Empire or the time immediately preceding.

V. CATALOGUES OF MAGISTRATES, &c.

§ 13. What is at once the most numerous and the most characteristic class of inscriptions in the Spartan Museum comprises the catalogues of names, whether of magistrates or of private corporations, together with the closely related documents setting forth the *cursus honorum* of single individuals. Some of these may go back to the second century B.C., but the large majority belongs to the first century before and the first and second century after our era. They thus shed a valuable light upon Spartan constitutional history at a time when little is to be gathered from our literary sources, and enable us to form a more accurate picture than would otherwise be possible of the actual working of the state during the Imperial period.

To begin with the highest magistrates, we possess in No. 777 a list, happily complete, of the *πατρονόμοι* of one year: the date is uncertain, but must fall somewhere within the first century B.C. or the last few years of the preceding century. Pausanias tells us that Cleomenes III τὸ κράτος τῆς γερονσίας καταλύσας πατρονόμους τῷ λόγῳ κατέστησεν ἀντ' αὐτῶν (ii. 9. 1): the *patronomi* are also mentioned by Plutarch², and Philo-

¹ For the heroisation of the dead see Keil, *Anal. epigr. et onom.* p. 39 foll.; Wassner, *De heroum apud Graecos cultu*, Kiel, 1883; Furtwängler, *La Collection Sabouroff*, i. p. 20 foll. The word *ἥρως* is found but seldom in Laconian epitaphs (Le Bas-Foucart 184, 199, 203 e, 253, 254, and the two instances in the Spartan Museum), nor is it common in Attica, but in Boeotia it became the almost universal custom to insert it (*I.G.* vii. Index p. 760), and it is also found in Hermione (*I.G.* iv. 725), Cenchrea (*I.G.* iv. 207), Mytilene (*I.G.* xii. fasc. 2, 286, 289, 291, 292, 367, &c.), Carpathus (*I.G.* xii. fasc. 1, 986, 987, but these are both the graves of foreigners), Thera (ib. xii. 3, 863 foll.), &c. Even children of four and five years old become heroes (*I.G.* xii. fasc. 1, 987; iii. 1460). In an unpublished epitaph in the Candia Museum we have the lines κείμεθ' ὁμοῦ τρεῖς παῖδες δμαίμονες ἥρως ἀγνοί (l. 1) and δόγμασι δημοσίοις γεγενήμεθα ἥρως ἀγνοί (l. 11).

² *An seni respublica gerenda sit*, § 24, p. 795 F, τρόπον τινὰ πάντες οἱ τηλικούτοι (sc. οἱ πρεσβύτεροι) τάξιν ἀρχόντων ἢ τιναν πατρονόμων ἢ παιδαγωγῶν ἔχοντες κτλ. This passage is cited by Boeckh (*C.I.G.* i. p. 605, col. II) and Liddell and Scott, as a reference to the Spartan magistrates in question. To me the whole sense of the passage and the fact that neither ἀρχων nor παιδαγωγός is the name of a Spartan magistrate seem to make it clear that the word *πατρονόμος* is not here used in its

stratus¹, but these three passages exhaust the literary evidence. Fortunately the inscriptions come to our aid. The number of patronomi is fixed by No. 777, from which we see that they formed a college of twelve, six of whom were patronomi in a stricter sense of the word, while the other six were called *σύναρχοι*². Several explanations have been suggested³ with regard to the difference involved, none of them satisfactory, and it seems best to suppose that while all twelve magistrates held the same office and perhaps had the same duties, six of them occupied a position of higher honour than the rest, just as at Athens the six thesmothetae, though an integral part of the college of the Nine Archons, ranked below their three colleagues, the βασιλεύς, the ἐπώνυμος and the πολέμαρχος. That we have only one college in No. 777 is clear both from the use in other instances of the word *σύναρχοι*⁴ and also from the fact that they have one secretary and one servant in common. The secretary is assisted by three clerks, a fact which shows that the amount of business transacted by the patronomi must have been considerable, and points to the conclusion that we have in them the supreme magistrates of the Spartan state. This is fully in accord with the words quoted above from Pausanias, and with another fact which we have now to mention. The senior patronomus was during the period subsequent to Cleomenes' reforms the eponymous magistrate of the whole Spartan state. This is in direct contradiction to Pausanias (iii. 11. 2), who, speaking of his own time, says Ἐφοροὶ δὲ τὰ τε ἄλλα διοικοῦσι τὰ σπουδῆς μάλιστα ἄξια, καὶ παρέχονται τὸν ἐπώνυμον, καθὰ δὲ καὶ Ἀθηναῖοι τῶν καλουμένων ἐννέα ἐπώνυμὸς ἐστὶν εἰς ἄρχων. Boeckh, however, showed conclusively⁵ that Pausanias had transferred to his own day the facts of the previous epoch, and the further material which has since accumulated has but afforded fresh evidence for Boeckh's contention. We have lists of ephors dated by an eponymous magistrate who is not of their number⁶: we have the phrase ἐπὶ πατρονόμου τοῦ δέινος constantly used to signify dates⁷, and we actually find in some cases the same year referred to indifferently as ἐπὶ τοῦ δέινος or ἐπὶ πατρονόμου τοῦ δέινος⁸. Finally we may note that

technical sense, but as a quite general term corresponding to the use of πατρονομοῦμαι by Plato (*Leges* 680 E) and Plutarch (*Dio* 10)='to be ruled by a paternal government.' Cf. the use of πατρονομία in Lucian, *Δημοσθένους ἐγκώμιον*, § 12, and of πατρονομική in Plato, *Leges* 927 E.

¹ *Apollon. Tyan.* iv. 32 γυμνασῖαρχοί τε καὶ ἔφοροι καὶ πατρονόμοι πάντες.

² Compare *C.I.G.* 1356 οἱ συνάρχοντες τῆς πατρονομίας προσεδέξαντο τὸ ἀνάλωμα. We can hardly doubt, however, that here all the eleven colleagues of Xenarchidas are referred to.

³ Le Bas (*Rev. Archéol.* 1844, p. 639) proposes to see in the *σύναρχοι* either vice-patronomi (*suppléants*) or assessors (*adjoints*), or six magistrates entrusted with the reform of the laws like the Athenian *θεσμοθέται*. Foucart (Le Bas-Foucart, note to 168) suggests that the patronomate may have been held for six months only, and that while the *πατρονόμοι* are those actually in office, the *σύναρχοι* may be those who were to hold the magistracy during the second half of the year. But he admits that there is no evidence for the existence of such a system at Sparta.

⁴ See Foucart's note quoted above. Nos. 214, 216, *C.I.G.* 1277, &c.

⁵ *C.I.G.* i. p. 605 foll.

⁶ Eight cases will be found in Boeckh's *Tabula Ephorum* (*C.I.G.* i. p. 608): two of these are from No. 204.

⁷ e. g., six times in No. 204 col. II, 213, 219, 220, 221, &c.

⁸ e. g., compare No. 783 with No. 204 col. I, l. 13; 204 col. II, l. 21 with *C.I.G.* 1242, l. 21; 204 col. II, l. 26 with *C.I.G.* 1243, l. 8; 204 col. II, l. 29 with 204 col. I, l. 6; 204 col. II, l. 31 with 204 col. I, l. 7, No. 627, *C.I.G.* 1243, l. 11; *C.I.G.* 1256 col. II, l. 14 with *C.I.G.* 1259, l. 4.

a man was re-eligible to the patronomate: the most striking case is that of Publius Memmius Pratolaus son of Damares, who held the office four times (*C.I.G.* 1341). But except in the case of a person of especial note re-election was probably far from common.

§ 14. The catalogues of *ἐφόροι*¹ are more numerous, but several of them are very fragmentary. In No. 464 we have simply the letters ΕΦΟΡ and the first three letters either of the head (*πρέσβυς*) of the college or of the eponymous patronomus. No. 242 gives the names of three ephors in office during the year of M — —, No. 718 furnishes the beginning of a similar list for the year of Iulius Lysicrates, and No. 215 that for the year of Lycurgus. Fortunately we have two complete lists as well as these mutilated ones: these enumerate the ephors in the year of Gaius Iulius Eudamus and Cassius Aristoteles respectively, and are both contained in No. 204, an inscription to which we shall have occasion to return². From these it appears that the number of ephors was five, one of whom was head of the college and assumed the title *πρέσβυς ἐφόρων*. To this magistracy also a man might be elected more than once (cf. *C.I.G.* 1258 col. II). It is a well-known fact that one of the chief aims of Cleomenes III's policy was to crush the power of the ephorate, which threatened to reduce the kingship to a mere form. The attempt succeeded, and the supremacy of the ephors was for ever broken. But the abolition of the office did not prove a permanent change. The office was revived, we do not know when, and the five ephors once more took their place as high, though not the highest, magistrates. Their existence during the Imperial period is attested not only by the evidence of numerous inscriptions, but by Pausanias (iii. 11. 2) who mentions the office (*ἀρχεῖον*) of the ephors as situated on the market-place.

In many cases³ a list of ephors is followed immediately by that of the *νομοφύλακες* in office during the same year. This fact renders it very probable that we have catalogues of ephors in the earlier part of Nos. 225, 411, and 672, though the headings have disappeared. In No. 411 we have fragments of three names, in No. 672 of four, in No. 225 of five. Since, then, the number of ephors was five, we shall expect to find this list preceded by the usual *ἐφόροι ἐπὶ τοῦ δέινος*, and so we may probably restore the three fragmentary letters of I. 1 ἔ | Ϛ | ο | ἐπὶ — —.

§ 15. In discussing the *νομοφυλακία* we are met with greater difficulties. The inscriptions in the Museum furnish us with four lists, of which that in No. 225 is too fragmentary to be of use. No. 672 contains a list of five names, and the same number occurs also in the complete list contained in No. 204. This agrees with the conclusion reached by Boeckh⁴ and maintained by Foucart⁵. But the former is right in pointing out the difficulty of reducing the number in every case to five, and this is illustrated by No. 411, where the list of *νομοφύλακες* contains only four names. This may be due to the omission of one name by the stone-cutter, though such a supposition is unlikely: or the name of one

¹ In addition to those mentioned in this paragraph, the most important lists of ephors are those in *C.I.G.* 1237 (1238), 1243, 1244, 1245, 1247, 1249, 1252. For ephors other than those of the Spartan state see p. 5, note 2.

² See §§ 15, 19, 22.

³ *C.I.G.* 1237, 1238, 1242, 1245, 1247, &c.; No. 204 col. I.

⁴ *C.I.G.* i. p. 608 foll.

⁵ Le Bas-Foucart, note to 168 g.

of the magistrates, e. g. of the γραμματοφύλαξ, may for some reason have been purposely omitted. In any case, the balance of evidence is strongly in favour of the existence of a college of νομοφύλακες consisting normally of five members: sometimes¹ one of these held the title γραμματοφύλαξ, sometimes² this official was distinct from the five νομοφύλακες, though he may have formed a member of their body for some purposes.

As regards the duties of these magistrates the inscriptions give us no information, but it is most probable that in Sparta, as elsewhere³, the νομοφύλακες were intended to be a check upon too rapid legislation and a safeguard against the subversion of the established order by unconstitutional measures. Such at least seems to have been their theoretical *raison d'être*⁴, though in practice they appear rather as exercising police and even financial functions⁵. As in the case of the other magisterial colleges, the head of the νομοφύλακες was called πρέσβυς νομοφυλάκων (Nos. 204, 213, 411).

§ 16. One fragmentary inscription (No. 627) gives the beginning of a list of βίδεοι. The name of these magistrates occurs in the inscriptions as βίδεοι⁶ or βίδνοι⁷ indifferently, but there is no epigraphical evidence for the spelling βιδιάιοι found in Pausanias⁸. Etymologically the word is closely connected with ιδύνιοι, i. e. φιδύνιοι (*φιδεῖν, videre*), and the initial β represents an original φ, as often in the Laconian dialect⁹. The form βιδύνιοι occurs in an inscription from south-western Messenia (*J.H.S.* xxv. p. 50). The college numbered five members according to Pausanias¹⁰, but the inscriptions show that in reality there were six¹¹. Their office lay in the Agora close to the Athena Temple¹². With regard to their functions our sole information is that of Pausanias, who says that they had the oversight of various contests of the *ephebi*¹³.

§ 17. Four inscriptions (Nos. 210, 211, 212, 612) give us catalogues of γέροντες, i. e. members of the Spartan γερονσία. Of these two (Nos. 211, 212) are too fragmentary to aid us much, but the other two are

¹ *C.I.G.* 1304, 1247 (?), 1251 (?).

² *C.I.G.* 1239 (1240), 1242, 1249.

³ Νομοφύλακες occur also at Athens (Gilbert, *Greek Constit. Antiquities*, pp. 155, 160), Ceos? (Ditt. *Syll.*² 934), Corcyra (*I.G.* ix. 1. 694, l. 104), Demetrias (*Athen. Mitteil.* xv. p. 296), the κοινὸν τῶν Μαγνήτων (ibid. vi. p. 304, Beilage I, vii. 71 foll., 339), Abdera (*Bull. Corr. Hell.* iv. p. 52), Tomi (*Arch.-epigr. Mitteil. aus Oesterr.-Ungarn*, vi. p. 19, No. 39, xix. p. 222, No. 89), Chersonesus (*Bull. Corr. Hell.* ix. 269), Chalcedon (*C.I.G.* 3794), Mytilene (*I.G.* xii. 2. 484, l. 7), Philadelphia (*C.I.G.* 3419, l. 9), Laodicea ad Lycum (*C.I.G.* 3937), Mylasa (*Athen. Mitteil.* xv. p. 268). We may compare the θεσμοφύλακες at Elis (Thuc. v. 47) and the νομοδείκται at Andania (Collitz-Bechtel 4689, l. 114).

⁴ Xen. *Oec.* ix. 14 ἐν ταῖς εὐνομονμέναις πόλεσιν . . . νομοφύλακας προσαίρουσιν, οἵτινες ἐπισκοποῦντες τὸν μὲν ποιοῦντα τὰ νόμιμα ἐπαινοῦσιν, ἀν δὲ τις παρὰ τοὺς νόμους ποίῃ, ζημιοῦσι. Cicero, *de legibus*, iii. 20 § 46 'Graeci hoc diligentius, apud quos νομοφύλακες creabantur, nec ii solum litteras, sed etiam facta hominum observabant ad legesque revocabant.' See *Bull. Corr. Hell.* iv. 59, &c.

⁵ Cf. Plato, *Leges* vi. 754 D foll., xii. 961 A: Aristotle, *Pol.* 1287 a 21; 1322 b 39.

⁶ e. g., Nos. 204, col. II, 400, Collitz-Bechtel 4469, *C.I.G.* 1242, 1255, 1256, &c.

⁷ e. g., Nos. 202, 203; *C.I.G.* 1254, 1270, 1271.

⁸ iii. 11. 2; 12. 4.

⁹ Müllensiefen, *De tit. Lacon. dialecto*, p. 47 [177] foll.

¹⁰ iii. 11. 2 τοῖς δὲ ἐφόροις καὶ βιδιάιους πέντε ἀριθμὸν ἑκατέροις οὖσι.

¹¹ *C.I.G.* 1271, 1364. They were elected annually, but were eligible more than once (*C.I.G.* 1268, 1269).

¹² Paus. iii. 12. 4 τοῦ δὲ τῶν βιδιάων ἀρχείου πέραν ἐστὶν Ἀθηνᾶς ἱερὸν.

¹³ iii. 11. 2 τοῖς βιδιάιους τοὺς ἐπὶ τῇ Πλαταιιστῇ καλούμενφ καὶ ἄλλους τῶν ἐφήβων ἀγῶνας τιθέναι καθέστηκεν.

documents of importance for the history of the Spartan constitution. Before the fall of the monarchy the Council of the Elders consisted of twenty-eight members, chosen by acclamation and holding the office for life¹. To them were added the kings and, at a later time, the ephors. Cleomenes III besides abolishing the ephorate reduced the power of this Council: τὸ κράτος τῆς γερονσίας καταλύσας πατρονόμους τῷ λόγῳ κατέστησεν αὐτῶν (Pausan. ii. 9. 1). But, though weakened, the γερονσία continued to exist through the Imperial period, and Pausanias mentions among the notable buildings in the Spartan Agora τῆς γερονσίας βουλευτήριον (iii. 11. 2). In No. 210 we have a complete list of the members dating from the reign of Hadrian: they consist of a πρέσβυς, twenty-two ordinary members, a secretary (possibly two)² and a cook. In No. 612 we possess an earlier list, belonging probably to the first century B.C. and containing twenty-three names. Two facts become at once clear, that the γέροντες were elected annually, and that they were eligible for re-election: in No. 210, for instance, the πρέσβυς is serving on the Council for the fifth time, a second member has been elected four times, seven (perhaps eight) are in their third term of office and six in their second. The number of members of the college is a more difficult question. Foucart³ thought that the traditional number thirty was maintained, and to arrive at this he included the γραμματεῖς and added the six patronomi. But to this there are two objections: (1) the stone seems to mention two secretaries⁴ and not one only as in Foucart's text, and (2) No. 612, an inscription discovered subsequently to Foucart's publication, gives only twenty-three names in a list of γέροντες. I would suggest, with all due reserve, that the college consisted of twenty-three members, to whom were added the twelve patronomi, thus bringing the total to thirty-five, as in the latter part of the period of the monarchy, when to the twenty-eight members were added the two kings and five ephors.

A further problem is suggested by the occurrence in several inscriptions of the title γραμματεὺς βουλῆς⁵, and the mention of the βουλή in a number of other passages⁶. Boeckh⁷ draws a sharp distinction between this and the γερονσία, while Foucart⁸ on the other hand regards the two as identical, or else would make the βουλή consist of the γέροντες with the addition of the colleges of magistrates (συναρχαίαι). In either case he would see in the secretary of the γερονσία and the secretary of the βουλή one and the same person either under two different titles or acting in two different capacities.

§ 18. Of ἀγορανόμοι we have two lists. One of these (No. 214) is incomplete, but contains a list of four σύναρχοι of an ἀγορανόμος who held office probably in the first century B.C. To the same period belongs

¹ For the manner in which the γέροντες were elected see Plut. *Lyc.* 26: Aristotle (*Pol.* ii. 9. 27) characterizes it as παιδαριώδης. For the life-long tenure of the office see Arist. *Pol.* ii. 9. 25; Plut. *Lyc.* 26; Polyb. vi. 45. 5.

² The existence of two secretaries is not certain. The name of the μάγιστρος may be that which is lost at the beginning of l. 26, in which case Ἐπαφρόδιτος would be a servant or other inferior official. The position of this last name on the stone (see Le Bas-Foucart, No. 173 a) is very unusual.

³ Le Bas-Foucart, note to 173 a.

⁴ See, however, note 2.

⁵ The γρ. βουλῆς is mentioned in No. 204, col. I, *C.I.G.* 1246, 1253, 1259, 1345.

⁶ No. 781 (?); *C.I.G.* 1341, 1345, 1370, 1376? *Βουλευτής*, *ibid.* 1375.

⁷ *C.I.G.* i. p. 610, iv. § 1. ⁸ Le Bas-Foucart, *Expl.* No. 173 a, p. 95.

a second and fuller list (No. 784), where we have the mention of an *ἀγορανόμος* together with thirteen *σύναρχοι* and a *γραμματεὺς*. This document raises afresh the question of the number of *ἀγορανόμοι*, which seemed to be fixed at eight (a *πρέσβυς* and seven *σύναρχοι*) by Foucart¹. The term *αἰώνιος ἀγορανόμος* occurs in several inscriptions² as a title of honour, like *αἰώνιος γυμνασιάρχος*³. Of the special duties of these magistrates at Sparta we are not informed, but they were in all probability at the head of the police service and corresponded to the Roman *aediles*; one of them appears to have had charge of the repair of the roads, for we meet with the title *ἀγορανόμος ἐπὶ τὰς ὁδοὺς* (No. 691).

The *πεδιανόμοι* seem to have had duties somewhat similar to those of the *ἀγορανόμοι*, but while the latter exercised their functions in the city the former would seem to be restricted to the country⁴. Of their number we have no information, for we possess only the first two lines of an inscription which contained a list of these magistrates (No. 396).

§ 19. In one inscription we have a complete list of *ἐπιμεληταί* in a certain year (No. 216): they form a college of six members, of whom one is called *ἐπιμελητὴς* in a special sense, while the rest are *σύναρχοι*. Other inscriptions furnish us with the exact titles of some of the Spartan *ἐπιμεληταί*. Thus in No. 204, col. I, Agathocles is spoken of as *ἐπιμελητὴς πόλεως*, and the same title recurs in *C.I.G.* 1258, col. I, l. 15⁵: an *ἐπιμελητὴς Κορωνείας*⁶ and an *ἐπιμελητὴς Ἀμυκλῶν*⁷ are also found in several inscriptions, and an *ἐπιμελητὴς . . . θεοῦ Λυκοῦργον*⁸ is once mentioned. In another inscription we seem to have an *ἐπιμελητὴς* of various public buildings restored by a certain Paulinus⁹. Whether this refers to an office created *ad hoc* or to an already existing magistracy is not clear, nor can we say with certainty whether any or all of the *ἐπιμεληταί* referred to under special titles were members of the college of six whose names are given in No. 216.

§ 20. Appended to the lists of magistrates are in many¹⁰ cases the names of persons designated at *ἔνσιτοι*, varying in number from one to three. These are not magistrates, but 'those who, after the tenure of some office, had by their services won the privilege of taking their meals with the magistrates of the college to which they had belonged during the previous year¹¹'. Thus we find *ἔνσιτοι* of the colleges of the *νομοφύλακες*¹², *ἔφοροι*¹³, and *ἀγορανόμοι*¹⁴. These must be distinguished from the *σύσσιτοι* of *C.I.G.* 1249, since the same inscription has also a list of

¹ Le Bas-Foucart, No. 168 b.

² Ibid. 178, 179; *C.I.G.* 1363, 1364, 1375, 1379.

³ No. 246; *C.I.G.* 1326, 1349, 1353, 1379; in Collitz-Bechtel 4481 we find the phrase *γυμνασιάρχος ἀπὸ τὰς πρῶτας ἀλικίας*.

⁴ Vischer, *Epigraphische Beiträge*, No. 32 (= *Inscr. Spart. partim ined. VIII*, No. 4); Le Bas-Foucart, *Explic.* No. 168 e.

⁵ This seems to me a convincing restoration instead of Boeckh's *ἐπιμελητ[ης] -- -- β[ῆ]δος ἐπὶ -- --*

⁶ *C.I.G.* 1243, 1255 (?), 1258.

⁷ Collitz-Bechtel 4520 (= *C.I.G.* 1338).

⁸ *C.I.G.* 1341.

⁹ *C.I.G.* 1330. We have also a mention of *ἐπιμεληταὶ τοῦ Ῥωμαίου* (*C.I.G.* 1331). An *ἐπιμελητὴς* with three *συνάρχοντες* occurs in *Bull. Corr. Hell.* i. p. 380, No. 4.

¹⁰ Nos. 372 &c., 411, 569; *C.I.G.* 1253 and the inscr. quoted in notes 12-14.

¹¹ Le Bas-Foucart, *Explic.* No. 168 b.

¹² *C.I.G.* 1242, 1249 col. II, 1252.

¹³ No. 411 (?); *C.I.G.* 1240 (a list of *σπονδοφόροι* comes between the *ἔφοροι* and the *ἔνσιτοι*).

¹⁴ Le Bas-Foucart 168 b.

ἐνσιτοι, but the exact point of difference is a matter of conjecture. *Ενσιτοι occur in Nos. 372, &c., 411, and 569, but in none of these three cases can we tell to what college they were attached, though we have seen reason to believe that the first part of 411 contained a catalogue of ephors.

Besides the ἐνσιτοι the colleges of ephors and nomophylaces had σπονδοφόροι attached to them, varying in number from one to four¹. In No. 411 one σπονδοφόρος is mentioned after the ἐνσιτοι belonging in all probability to a college of ephors. In No. 208 we find the otherwise unknown word σπονδοποιοί, which must be an alternative form of σπονδοφόροι: they are three in number, or possibly four, but the nature of the college to which they belong is uncertain. Of minor officials we have already noted the secretary, under-secretaries, and ὑπηρέτης of the patronomi (No. 777), and we have here only to mention in passing the cooks of the γέροντες (No. 210) and of another college (No. 569)², the two officials called ὁ ἐπὶ μυχοῦ and ὁ ἐπὶ μακέλλου (No. 569), who seem to have been stewards responsible for the purchases of grain and meat for the consumption of the college, two δημόσιοι (Nos. 208, 247)³, and the secretaries of the γερονσία (No. 210). One of these last officials, however, must be reckoned among the most important magistrates of the Spartan state if Foucart's conjecture is adopted⁴ and the γραμματεὺς γερονσίας is identified with the γραμματεὺς βουλῆς.

§ 21. The museum also contains a considerable number of fragments of inscriptions of this class, in which the title of the magistracy has been lost and nothing remains save a series of names. Such are Nos. 208, 209, 247 (on the back of which is the mention of a δημόσιος), 369 (the first line of which may be read γραμ[ματεὺς or -εῖς]), 376, 384, 432, 628, 671, 805. Larger and more important fragments are Nos. 248, 525, and 787, which contain 14, 11, and 18 names respectively, and No. 372, &c., four adjoining fragments of a large inscription containing the names of a college of magistrates and σύναρχοι with the ἐνσιτοι attached to it.

§ 22. Before passing on to consider the catalogues of σφαιραεῖς, σιτηθέντες, and Ταινάριοι, we may examine briefly those inscriptions in which the *cursus honorum* of an individual is set forth. The most interesting of these is No. 204, col. I, in which are detailed the various offices held by a certain Agathocles together with the year in which he filled them. He is successively διαβέτης Λιμναίων, ἱππάρχας, ἐπιμελητὴς πόλεως, ἀγορανόμος, γερονσίας, νομοφύλαξ, ἔφορος, γερονσίας a second time, and γραμματεὺς βουλῆς. In col. II of the same inscription the official careers of two other Spartans are recounted. The first holds the offices of διαβέτης Λιμναίων, ἀγωνοθέτης τῶν μεγάλων Οὐρανίων, νομοφύλαξ, γερονσίας and ἔφορος, while the second becomes in turn γραμματοφύλαξ, βίδεος, χρεοφύλαξ, . . . , γερονσίας, σύνδικος, and ἔφορος. A very fragmentary inscription (No. 374) shows us the offices of ἱππάρχης, γερονσίας, and νομοφύλαξ, as occupied successively by the same man. Of the magistracies mentioned in these inscriptions most have already been discussed: only the διαβέτης Λιμναίων, ἱππάρχης, ἀγωνοθέτης, χρεοφύλαξ, and σύνδικος, require a few words of comment.

¹ One in No. 411 and *C.I.G.* 1252, 1243 (?); two in *C.I.G.* 1249; three in *C.I.G.* 1253 (cf. No. 208); four in *C.I.G.* 1240. No. 719 is doubtful, while No. 213 gives no information as to the number of σπονδοφόροι.

² A μάγειρος also figures in the lists of Ταινάριοι (Nos. 205, 206, 207) and in the Dioscuri guild (No. 203). See also *C.I.G.* 1239, col. II.

³ See also No. 275, *C.I.G.* 1239, 1253.

⁴ See § 17, above.

The word *διαβέτης* is probably connected with *ἔτης*, 'a clansman,' the *β* representing an original digamma. The office was almost certainly connected with the gymnastic training of the Spartan youth¹, and we may perhaps conclude from the phrase *δ. Λιμναέων*², that each of the obes or tribes had its own *διαβέτης*. Foucart³ has conjectured that the *διαβέτης* occupied the same position in relation to the ephebi as the *βοναγός* in relation to the boys. In any case the *διαβέτης* seems to have occupied the lowest rank in the *cursus honorum* (No. 204, col. I, II; *C.I.G.* 1242, 1243).

The term *ἱπάρχης* is apt to be somewhat misleading, since it does not denote a cavalry officer corresponding to the *ἵππαρχος* of other Greek states, e.g. Athens. Following a gloss of Hesychius *ἵππαρχος ὁ τῶν νέων ἐπιμελητής παρὰ Λάκωσιν*, we may see in the *ἱπάρχης* the head of the 300 *ἱππεῖς*⁴ selected annually from the young men: these formed a hoplite corps, and in time of war acted as the king's body-guard. They were selected by three *ἱππαγρέται* chosen by the ephors, but it is doubtful whether the *ἱπάρχης* and the *ἱππαγρέτης* are identical⁵.

The office of *ἀγωνοθέτης* at Sparta probably differed little from that in other Greek states. In one inscription⁶ we have a distinction drawn between *ἀθλοθέται* and *ἀγωνοθέται*, the former being those who instituted some particular contest and made provision for the prizes to be awarded in it, while the latter were those who presided over the games and acted as judges. These might number one, two, or three⁷, and might include women⁸ as well as men. The name of the games to which it relates is usually added to the title *ἀγωνοθέτης*, and in several cases we find the same man acting as president of two such contests⁹.

The *χρεοφύλαξ* is a magistrate who is met with in Asia Minor and several of the islands¹⁰, but his existence at Sparta has been unrecognized hitherto. Originally, doubtless, the duty of the *χρεοφύλαξ* was to keep a record of those who were in debt to the state and to take measures for the recovery of such debts, but later his competence appears to have been considerably widened, and the evidence of inscriptions shows that the *χρεοφυλάκιον* was used for the deposit of private contracts and judicial decisions of very various kinds.

Another group of magistrates is that which comprises the *σύνδικοι*¹¹.

¹ Boeckh, *C.I.G.* i. p. 611: the fresh evidence found since Boeckh's time confirms his conclusion. Cf. Tod, *Brit. School Annual*, x. 74.

² *Διαβέτης Λιμναέων* in No. 204, col. I, and *C.I.G.* 1243: *διαβέτης* alone in No. 400, Le Bas-Foucart 174, *C.I.G.* 1242: the other cases (No. 781, Collitz-Bechtel 4469, *C.I.G.* 1273, 1432) are doubtful: we may restore the word in No. 647.

³ Le Bas-Foucart, *Explic.* No. 174.

⁴ Hdt. viii. 124 *τριηκόσιοι Σπαρτιητέων λογάδες, οἳτοι οἵπερ ἱππεῖς καλέονται* (cf. ibid. vii. 205): Thuc. v. 72 *οἱ τριακόσιοι ἱππῆς καλούμενοι*; Hdt. i. 67; that they were a body of infantry is proved by Strabo (x. 4. 18), though Dion. Halic. (ii. 13. 4) refers to them as *ἱππεῖσιν τε οὔσι καὶ πεζοῖς*. The mode of election is described in Xen. *Resp. Laced.* iv. 3.

⁵ The identification is made by Foucart (Le Bas-Foucart, *Explic.* No. 168 h), but rejected by Gilbert (*Greek Constit. Antiquities*, p. 27).

⁶ *C.I.G.* 1424. Cf. Le Bas-Foucart 194 c.

⁷ One in Le Bas-Foucart 166 (= *C.I.G.* 1425); two in *C.I.G.* 1427; three in *C.I.G.* 1424.

⁸ The same man is *ἀγωνοθέτης* of the *Καϊσάρεια* and *Εὐρύκλεια*, Le Bas-Foucart 168 i. *C.I.G.* 1239, 1240, 1378. Of the *Διοσκούρεια* and *Λεωνίδεια*, No. 544.

¹⁰ See the ref. given in my note on No. 204, col. II, l. 21.

¹¹ Boeckh, *C.I.G.* i. p. 610, ch. v. § 3. They are mentioned in No. 204, col. II, *C.I.G.* 1258 col. I, l. 12, 1364, and the passages referred to in notes 3-5, p. 16.

Their duties are unknown, but we can scarcely be wrong in attributing to them a judicial character. At Athens, as is well known, the *σύνδικοι*¹ were public advocates appointed to represent the state, especially before foreign tribunals, e.g. the Amphictyons, and to defend the existing laws when changes were proposed: another body of syndics² was formed after the fall of the Thirty Tyrants to hear and decide claims regarding confiscated property. In Spartan inscriptions we meet with a *σύνδικος θεοῦ Λυκούργου*³, a *σύνδικος ἐπὶ τὴν μεγάλην συνδικίαν*⁴, and a *σύνδικος ἐπὶ τὰ ἔθνη*⁵. A fourth magistrate, *σύνδικος ἐπὶ τοὺς νόμους*, rests, as I have shown, upon a misreading of No. 204.

§ 23. One inscription (No. 213), though not properly belonging to this class, may be here mentioned as referring to an office not yet alluded to. *Νέων* is described as *συνέφηβος Δαμάρους, πρέσβυς νομοφυλάκων, and ιεροθύτης*. The first of these titles, *συνέφηβος τοῦ δέινος*, occurs several times in Spartan inscriptions⁶, the name in the genitive being always that of an eponymous patronomus. Boeckh⁷ has shown that the meaning cannot be that the patronomus and his *συνέφηβος* were *ἔφηβοι* together, but that the title is in all probability a term of honour denoting that the *συνέφηβος* was chosen by the patronomus from among the *ἔφηβοι* as his guard or attendant. How many *συνέφηβοι* were attached to each eponymous patronomus we have no means of deciding, but that they were, in some cases at least, more than one is proved by the mention of three *συνέφηβοι* of the same patronomus⁸. The term *πρέσβυς νομοφυλάκων* has already been explained⁹. In conjunction with this civil office Neon holds the religious one of *ιεροθύτης*. That there were several *ιεροθύται* is shown by No. 217 B, where they are directed to invite to the *κοινὰ ἑστία* one who had been honoured by the state with the grant of *προξενία*. We may compare the position of the Lindian *ιεροθύται*¹⁰, a college of fifteen annually elected in the public assembly, whose duties 'consisted in the celebration of the public sacrifice and meals offered on behalf of the state: they were further responsible for confirming in the enjoyment of their privileges such citizens as were rewarded by the Lindians and for entertaining strangers invited by the state to a public meal near the common hearth'¹¹.

§ 24. Four inscriptions record the names of winning teams of ball-players (*σφαίρεις*)¹². This word was applied, according to Pausanias (iii. 14. 6), to those who were in the stage intermediate between *ἔφηβοι* and *ἄνδρες*, and was given to them in all probability because they devoted themselves to some ball game as exercise. It is interesting to notice that according to one tradition¹³ the Spartans were the discoverers of the ball and of gymnastic exercises. No. 721 has the heading 'Ἐπὶ

¹ Demosth. *c. Leptin.* §§ 146, 152; *de Corona*, § 134.

² Harpocr. *s. v.*; Lysias xvi. 7; xvii. 13; xix. 34. Meyer-Schömann-Lipsius, *Att. Process*, p. 123 foll.

³ *C.I.G.* 1256.

⁴ *C.I.G.* 1242, l. 22.

⁵ *ibid.* l. 21.

⁶ *C.I.G.* 1239, 1244, 1247, 1255, 1256, 1359, 1364. In its non-technical sense it occurs in Le Bas-Foucart 167 (= 'fellow-*ephebe*').

⁷ *C.I.G.* i. p. 612, ch. vi. § 3.

⁸ Three *συνέφηβοι* of Sidectas are mentioned in *C.I.G.* 1244, 1247: as the names, however, are lost two of these may be identical.

⁹ See § 15, above.

¹⁰ *I.G.* xii. 1, Nos. 761, 768 b, 836, 838, 840, 844-9, 853.

¹¹ P. Foucart, *ap. Daremberg-Saglio*, *s. v.*

¹² I have discussed this class of inscriptions in *Brit. School Annual*, x. 63 foll.

¹³ Athenaeus i. 25, p. 14 e.

Μενεκλέους οἱ σφαιρεῖς οἱ νικάσαντες followed by a list of names either thirteen, fourteen or fifteen in number: these probably formed a single team which had met and vanquished similar teams representative of other ὠβαί. No. 400 is fuller and more explicit: the name of the patronomus is given, followed by those of the βίδεος and the διαβέτης. Then comes the formula σφαιρεῖς Νεοπολιτῶν οἱ νικάσαντες τὰς ὠβὰς ἀνέφεδροι, and lastly we have the name of the captain (πρέσβυς) and of the members of the team. Nos. 647 and 781 seem to be similar, though very fragmentary. The word ἀνέφεδροι recurs in this latter, and means¹ one who has never drawn a 'bye' throughout the series of contests, and has therefore met his opponents one after the other without opportunity for rest, a fact which enhanced the merit of the final victory².

Possibly No. 270 was of the same nature as the inscriptions just discussed: the question, however, must remain undecided as we have only the first line—ὠβὰ τῶν Διμναίων.

§ 25. Finally we have to notice six inscriptions which record the names of the members of two religious associations. These have been so fully discussed by Foucart³ that it is unnecessary for me here to do more than merely summarize the results at which he arrives.

Three of these inscriptions (Nos. 205, 206, 207) contain lists of Ταυάριοι ἐπὶ τοῦ δαίνος, the year being dated by the eponymous patronomus: they all belong to the same period, though No. 207 seems to be slightly earlier than the other two. To judge from the absence of Roman *praenomina* and the use of the genitive form in -εος from third declension names in -ης, these lists must be prior to the Empire, and we can attribute them to the first century B.C. The title Ταυάριοι must refer to those who formed a guild for the celebration of the sacrifice in honour of Poseidon Taenarius⁴, who had a temple at Sparta as well as that on Cape Taenarum from which he derived his name. The lists fall naturally into two divisions: (1) the members of the guild, and (2) the officials and servants attached to it.

1. The members are all free citizens, and number thirty-eight (No. 205) or forty-two (Nos. 206, 207). They belonged for one year only to the guild, since no name figures in more than one of the three catalogues.

2. On the other hand, the servants of the guild were not restricted to a year's tenure of office: a number of them⁵ are the same in 205 and 206. They fall into two groups, which are always kept strictly separate, though the order in which the offices contained in them are mentioned is very variable. The first group contains in all cases a secretary, two heralds, a flute-player and a 'prophet' (μάντις): to

¹ Dittenb. *Sylloge*², 683, note 1.

² The word occurs only in these two instances and in three inscriptions from Olympia (*Olympia*, v. 54, 225, 227): it may be restored in *C.I.G.* 1272-4, 1432.

³ Le Bas-Foucart, *Explic.* Nos. 163 a, b, c, d.

⁴ Cf. Hesychius Ταυάρια· παρὰ Λακεδαιμονίου ἐορτὴ Ποσειδῶνος καὶ ἐν αὐτῇ Ταυναριστοί. Pausanias (iii. 12. 5) refers to the temple, τούτων δὲ οὐ πόρρω τέμενος Ποσειδῶνος· Ταυάριον δὲ ἐπονομάζουσιν.

⁵ In both cases Σιχάρης is prophet, Εὐάμερος herald, Ἀριστόλας senior παιανίας, and Δημοκρατίδας flute-player. The σὺν φέρων and Βαλανεύς of No. 205 reappear in 206 as κοακτήρ and σκιφατόμος respectively. The only link with No. 207 is formed by Euameros, who appears there as ἐπιγράφων.

these are added in Nos. 205, 206 two *παιανίαι*. The second group contains those who performed the more menial offices: in all three lists we find a *μάγειρος*, *κοακτήρ*, *σιοφόρος* (τὸν σὶν φέρων) and *ἐπιγράφων*, while No. 206 adds to these a *σκιφατόμος* and No. 205 an *ὄψοποιός* and a *βαλανεύς*. All these posts are held by slaves or freedmen. The *σιοφόρος*¹ carried in procession the image of the god: the *ἐπιγράφων* is probably a clerk placed under the direction of the *γραμματεὺς*. The meaning of *κο(ι)ακτήρ* is uncertain, but it is perhaps to be connected etymologically with *κώιον*, *κωιάζω* (= *ἐνέχυρον*, *ἐνέχυράζω*) and to be explained as denoting an official who collected the guild's over-due debts². The cook (*μάγειρος*) prepared the sacred meal, and under him was the *ὄψοποιός*, and possibly also the *σκιφατόμος* (*ξίφοτόμος*) whose duty was to cut up the sacrificial victim³. Lastly, there is the *βαλανεύς*, who was responsible for the bath: the elaborate regulations with regard to the bath laid down in the celebrated Andania inscription (Collitz-Bechtel 4689 l. 106 foll.) show what importance was attached to this department in connexion with religious celebrations.

§ 26. A second religious association is brought before us in Nos. 201, 202, 203. Like those of the *Ταινάριοι* these lists are dated by the mention of the eponymous patronomus. Of 201 only the heading remains—Οἱ *σιτηθέντες ἐπὶ Ἀνσέ[του]*—the catalogue itself having been inscribed on a separate stone now lost. Of 202 we have the heading—[Οἱ *σιτ*] *ηθέντες ἐπὶ Σιδέκτα*—and two names, but the rest of the list is illegible. Fortunately No. 203 is entire, and in a fair state of preservation. Over the inscription is in each case a relief representing the Dioscuri to right and to left of a female figure in a long robe which portrays their sister Helen. The catalogue of names which constitutes the inscription is a list of those who took part in the feast connected with the sacrifice in honour of the Dioscuri and Helen. Like the lists of the *Ταινάριοι*, these three inscriptions belong to the first century before our era. The persons named in it fall, as Foucart⁴ has shown, into four classes.

1. Five (ll. 2–5 and 11) are members of the family in which was vested the hereditary priesthood of the Dioscuri. *Εὐρυβάνασσα* is priestess of Helen, Tyndares priest of the Dioscuri: the other three are mentioned on the list without any reference to an office held by them.

2. Five others are officials of the guild—*βίδνος*, *γερουσίας*, *ἔφορος*, *νομοφύλαξ* and *γυναικονόμος*⁵. The occurrence of officials of religious and other societies bearing the names of state magistracies is a well-known phenomenon in Greek inscriptions⁶. That the magistrates here

¹ *Σιοφόρος* = *θεοφόρος* and *τὸν σὶν φέρων* = *τὸν θεὸν φέρων*. See Müllensiefen, *de tit. Lacon. dialecto*, p. 56 [186] foll.

² So Meister (*ap.* Collitz-Bechtel 4444), following Cauer. Conze-Michaelis (*Annali*, 1861, p. 45) proposed to identify the word with the Latin *coactor*. Foucart connected it with *κώϊκες ἐν Αἰθιοπία φοινίκων εἶδος* (Hesychius), and compared the *ψιλινοποιός* of No. 203, l. 24.

³ Hesych. *σκήφος*· *ξίφος*. *Etym. Magn.* *σκήφος*· τὸ ξίφος, διαίρει τοῦ Ξ εἰς ΚΞ καὶ ὑπερθέσει.

⁴ Le Bas-Foucart, *Explic.* No. 163 a, p. 82.

⁵ Cf. a guild inscription from Thalamae (Collitz-Bechtel 4577), in which the first four officials are the same and occur in the same order, but are followed by a *κάρυξ* instead of, as here, a *γυναικονόμος*.

⁶ E. Ziebarth, *Griech. Vereinswesen*, Ch. C, § 5, p. 146 foll.

named are not those of the state is proved by the position occupied by the *βίδνος* who is placed first both here and in No. 202, though the state *βίδνος* was an officer of small importance and would certainly rank below the ephor.

3. These ten names are followed by eleven others (ll. 12-21, 23) of the higher grade of functionaries, religious and artistic, attached to the guild. Here, as in the lists of *Ταινάριοι*, we meet with the herald and the prophet of the society: in addition to the *αἰλητής* employed in the Poseidon cult, a *καθαριστής*, lyre-player, appears here, while yet another common feature of the two guilds is the occurrence in both of the *παιανίας*. The 'teacher' (l. 16)¹ is doubtless he who trained the chorus for the dance, while the musical department is still further strengthened by the inclusion of a victor in the musical contest held in honour of Apollo Carneius (*καρνεονείκας*). This group of officials is completed by the architect, the sculptor of herms or reliefs (*γλυφεύς* l. 18), the goldsmith who overlays architectural ornaments or the horns of victims with gold leaf, and a person whose function is not indicated: this last is included in the guild *κατὰ νόμον*, according to a rule of the society², just as is the *διδάσκαλος* above referred to.

4. Finally, we have a group of eleven men and a woman, of whom two (ll. 32, 34) are slaves while six others are freedmen. These occupy the lowest position or are craftsmen whose services are required to carry out the cult celebrations. The spinner (*κλωστής*)³ and the dyer (*ρόγυς* l. 27)⁴ are concerned with the making of the proper ceremonial dress worn at the sacrifice: the wreath-seller (*στεφανόπωλις*) and the maker of palm-leaf garlands (*ψιλινοποιός*)⁵ supply the wreaths with which the participants are adorned. The *καθαρτής* (l. 25) carried out, under the direction of the priest, the purificatory rites. The secretary (l. 26) was a clerk, probably at the disposition of the *γραμματοφύλαξ*, while the reader (*ἀναγνώστας*) read aloud passages from the sacred books during the performance of the acts of worship. The *πάροχος* (l. 30) was in all likelihood he who supplied the fuel either for the cooking of the festal meal or for the heating of the bath⁶. The cook (l. 33) was assisted in his functions by a baker (*ἀρτοκόπος*), who made the bread required for the meal. Finally, there is the general servant (*ὑπηρετάς* l. 29) of the guild, and a slave whose function is not stated. After his name comes the word **ΑΦΑΤΕΙΝ**⁷, which has been interpreted by Meister⁸ as an

¹ Cf. Reisch's article *s. v.* *διδάσκαλος* in Pauly-Wissowa, v. 401 foll.

² As the officials of the guild are named after the state magistrates, so the society's rules are called *νόμοι*. Cf. the title *νομοφύλαξ* (l. 9).

³ *Etym. Magn. s. v.* *κατάκλωθες*: κλώθειν γὰρ τὸ νήθειν ὅθεν καὶ κλώστης, παρὰ τὸν κλώσων μέλλοντα, καὶ κλωστήρ.

⁴ Hesych. *ρόγυς*. *βαφεύς*.

⁵ Athenaeus xv. 678 b ὡς φησι Σωσίβιος ἐν τοῖς περὶ θυσιῶν, ψιλίνοὺς αὐτοὺς φάσκων νῦν ὀνομάζεσθαι, ὄντας ἐκ φοινίκων.

⁶ Cf. Collitz-Bechtel 4689, l. 106 foll. ὁ ἀγορανόμος ἐπιμέλειαν ἔχεται ὅπως . . . παρέχων τι πῦρ καὶ μάκραν εὐκρατον . . . καὶ ὅπως ὁ ἐγδεξάμενος τῶν ξύλων τὰν παροχὰν εἰς τὸ ἀλειπτήριον παρέχει ξύλα ξηρὰ . . . οἱ δὲ ἱερεῖ ἐγδιδο(ι)νται τὰν παροχὰν τῶν ξύλ[ω]ν [εἰς τὸ] ἀλειπτήριον.

⁷ This reading may, I think, be regarded as certain. **ΑΦΑΡΕΙΝ** was read by Welcker-Henzen (*Bull. dell' Inst.* 1844, p. 146), and adopted by Vischer (*Inscr. Spart. part. ined.* VIII. p. 16), who, however, adds '*attamen P minus certum mihi visum est.*' All other editors read *αφατεῖν*.

⁸ In a note ad loc., Collitz-Bechtel 4440, p. 20.

infinitive from *ἄφατος* (cf. *ἀδυνατεῖν*, *ἀθετεῖν*, *ἀπιστεῖν*, &c.) in the sense of *οὐχ ὅσιον φάναι* (sc. *ὅ,τι ποιεῖ*). What this mysterious office was we have no means of deciding.

§ 27. Two titles which appear frequently in inscriptions of this class require some explanation, namely *κάσις* and *βουαγός*.

The word *κάσις*¹ is nearly always denoted by an abbreviation, usually by the letters *KA* in monogram; it is, however, found written in full in No. 411. It always follows immediately a name in the dative², and an examination of these names will show that they are those of eponymous patronomi. Boeckh's conclusion³ has been generally accepted, according to which the *κάσις* of an eponymous patronomus was an *assessor*, or *πάρεδρος*, chosen by him from among those who had been in the same *ἀγέλη* with him⁴. We may note in passing that the same person might be chosen as assessor by the eponymous magistrates of two years⁵, while on the other hand, the same magistrate was at liberty to nominate more than one such assessor⁶.

The term *βουαγός* (also written *βοαγός*) presents greater difficulties. Taking into consideration the passages where it occurs in inscriptions⁷ and the gloss of Hesychius *βουαγός*: *ἀγελάρχης, ὁ τῆς ἀγέλης ἀρχὼν παῖς*, we may regard the *βουαγός* as the boy chosen by an *ἀγέλη* out of its own constituent members as leader⁸. The title was retained through life, and therefore like *τῷ δέινι κάσις* and *τοῦ δείνα συνέφηβος*, points not to a present magistracy or function, but to a past distinction. Those who refer the term to an office actually held at the time by one of the *εἵρενες*⁹ have to suppose that an *εἴρην*, i.e. a young man of twenty to thirty years, could hold the office of *νομοφύλαξ* or ephor, or even that of *πατρονόμος*¹⁰. Only in the dedicatory inscriptions to Artemis Orthia (Nos. 218, 220, 410, 783) is the title used to indicate an office exercised at the time by the person designated as *βουαγός*, *βουαγὸς μκιχιδομένων*.

VI. DEDICATORY INSCRIPTIONS

§ 28. We have now to deal with those inscriptions which indicate the dedication to a divinity of some object, either the stone itself (statue, relief, altar, &c.) on which the inscription is engraved, or something attached to it¹¹. The simplest form of votive inscription is exemplified by No. 600, where a seated statue is inscribed with the name of the god

¹ Nos. 204 col. I, l. 25, 248, 411; Le Bas-Foucart 182; &c.

² No. 411 l. 15 seems to be an exception. See note ad loc.

³ *C.I.G.* i. p. 612.

⁴ Boeckh (loc. cit.) compares the *πάρεδροι* of the archon at Athens.

⁵ No. 204 col. I, l. 25 *Μνά(σωνι) καὶ Λυσίμ(άχῳ) κά(σις)*.

⁶ Nos. 411 l. 3 (two *κάσεις* of Pasikrates); 210 ll. 20, 21; 248 ll. 4, 8.

⁷ The references in the *Corpus* are collected by Boeckh, *C.I.G.* i. p. 612: see also Le Bas-Foucart 174, 175 a, and the passages quoted in note 10.

⁸ So Foucart (Le Bas-Foucart, note on No. 162 j, Daremberg-Saglio s.v.), who distinguishes between the *βοαγός* and the *εἴρην* who acted as overseer of an *ἔλη* (Xen. *Resp. Laced.* ii. 11). See also p. 22, note 9.

⁹ This is Szanto's view, if I understand aright his article *ap. Pauly-Wissowa*, s.v.

¹⁰ The *βοαγός* is *πρέσβυς ἐφόρων* in 204 col. I, l. 24, *ἐφορος* in 204 col. I, l. 27, *πρέσβυς νομοφυλάκων* in 411 l. 11, *νομοφύλαξ* in 204 col. I, ll. 31, 32, 33, 411 l. 13, *πατρονόμος* in Le Bas-Foucart 175 a.

¹¹ For the formulae employed in votive inscriptions see Rouse, *Greek Votive Offerings* (Cambridge, 1902), chap. xi.

whom it represents and to whom it is dedicated. The name of the dedicator is also omitted in the simple formula Διὶ ὑψίστῳ εὐχὴν (No. 223)¹, but except in these two instances it is always present. The god to whom the offering is made is always specified except in two instances (Nos. 427, 528), where the words θεά, ὁ θεός are used: these would derive their definiteness from the sanctuary in which they were placed. These two elements, dedicator and divinity, give the key formula, which appears in such an inscription as Καλλικράτης Τυνδαρίδαις (No. 7): the addition of εὐχὴν or εὐχαριστήριον² gives a second type (Nos. 427, 546), while a still further stage shows the introduction of a finite verb ἀνέθηκα, ἀνέθηκεν, ἀνατιθεῖ (Nos. 528, 618, 404, 275). In one case the phrase κατ' ἐπιταγὴν τοῦ θεοῦ³ is found (No. 528), while in two (Nos. 404, 275) the office of the dedicator is stated, in one case a γεροντίας, in another a δημόσιος. Though crude in design and rough in execution, five of these little altars, four of which (Nos. 427, 528, 546, 618) are dedicated by women and one (No. 275) by a man, claim our interest as the sole relics of the life of the poorer classes in Sparta; elsewhere it is only on tombstones that we meet with any record of them. While, however, the poor were fain to content themselves with these humble offerings, the wealthy could erect more splendid monuments of their liberality and zeal. Thus we find (No. 254) Publius Memmius Pratolas and his wife Volussena Olympicha erecting a pillar⁴ in honour of the Saviour Dioscuri, the priesthood of whom was vested in their family. Again, on the upper facia of the Ionic architrave of a round building was engraved a somewhat similar inscription, probably dedicatory (No. 707), of which only the words [ἐκ τῶν ιδίων κατε[σκεύασεν or -αν] are extant.

§ 29. Metrical dedications are few. Those of Plestiadus (No. 447) and Damonon (No. 440) have been already discussed⁵, and Kirchhoff's view has been referred to⁶ according to which No. 611 is votive rather than sepulchral. Thus only No. 690 remains, containing a dedication of a statue to Apollo in a poem consisting of four elegiac couplets. These are destitute of any poetical merit, being composed largely of well-worn tags, and the character of the writing forbids our assigning it to a date earlier than the second half of the second century A.D.

Two other inscriptions, one from the Menelaëum and the other from the Amyclæum, are almost certainly votive in character. Of the former (No. 542) only six letters remain: of the latter (No. 689) all save the last two lines has been purposely deleted, and it is not possible to

¹ Similar inscriptions occur *C.I.G.* 499 Εὐδοῦς ὑψίστῳ εὐχὴν, 500 Ὀλυμπιάς ὑψίστῳ εὐχὴν, 501, 503 Ὀνησίμῃ εὐχὴν Διὶ ὑψίστῳ, 504. These all come from Athens, with other similar inscriptions (Dodwell, *Tour through Greece*, i. 402 foll.). From Corcyra comes *C.I.G.* 1869 Φαιακοσίῃ (?) Διὶ (or Διῖ) ὑψίστῳ εὐχὴν, and from Aezani *C.I.G.* 3842 d [ὁ δέεινα] Ἀλεξάνδρου . . . νιος [Διῖ?] ὑψίστῳ εὐχὴν. In all these cases, however, the dedicator's name is recorded.

² Εὐχαριστήριον occurs *I.G.* iii. 132 l, 140, 145 (Athens), vii. 3417 (Chaeronea), xii. 3. 1086 (Melos), xii. 2. 112, 115, 182, 481 (Mytilene), *Olympia* v. 241 (Olympia), Latyshev, *Inscr. Ant. Orae Sept. Pont. Eux.* i. 91, iv. 19 (Olbia), *C.I.G.* 2054 (Mesembria), &c. It is a late variant of the more common term χαριστήριον.

³ Compare the similar phrases κατ' ἐπιτάγμα, ἐξ ἐπιτάγματος, προστάξαντος τοῦ θεοῦ, κατὰ πρόσταγμα, κατὰ κέλευσιν τοῦ θεοῦ, &c., quoted by Rouse (op. cit. p. 331).

⁴ Or, according to Foucart (*Le Bas-Foucart* 162 g), some portion of a doorway. See my note ad loc.

⁵ § 2.

restore the sense of the inscription. Both of these documents may be dated as belonging to the third century B.C.

§ 30. We are left with a series of six inscriptions which, though dating from the second century A.D., are more interesting than any we have discussed in this class (218, 219 + 501, 220, 221, 410, 783)¹. I do not propose here to resume the discussion of the various doubtful points raised by these inscriptions², but will briefly sum up what may be regarded as established. They form a group of dedications to Artemis Orthia (Nos. 218, 219, 220, 221, 783), the object dedicated being a flat iron implement inserted in a groove cut for the purpose. One of these has been preserved (No. 218), and in the other cases the shape of the groove shows that the object dedicated was similar. It has been variously interpreted as a sickle³, a strigil⁴, or an ornament for the head which, owing to its form, went under the name of *στλεγγίς*⁵. The inscriptions are marked by the extremely archaic character of their language, although they date from the reign of Hadrian onwards: the fact that the earliest of them (No. 783)⁶ shows no trace of this archaism proves that we have to deal not with a survival but with a revival of the ancient dialectical forms.

The fact that the votive offerings were prizes won in contests is directly stated (*τάδε ἔπαθλα λαβών*: No. 218), and there can be no doubt that these contests were celebrated in honour of the goddess to whom the dedication is made. Further, the contest was one of boys. In one case the word *παιδικόν* is expressly applied to it (No. 783), in another it is stated that the votive inscription was composed by the victor's father (No. 218), while the dedicator is called *βουαγός* (No. 218), *βουαγός μικχιδδομένων* (Nos. 220, 410⁷, 783; *Athen. Mitteil.* xxii. p. 337, No. 6). The word *βο(υ)αγός* has already been explained⁸: *μικχιδδόμενος* seems to be a bye-form of *μικιδδόμενος*, i.e. *μικίζόμενος*, which occurs perhaps in No. 410. This last word is explained in the *λέξεις Ἡροδότου* as denoting a boy in the third year of his state-education, and the *βουαγοὶ μικχιδδομένων* are thus the leaders of *βουαί*, groups or companies, of ten-year-old boys⁹.

¹ For a discussion of these inscriptions as a whole see J. Baunack, *Rhein. Museum*, xxxviii. (1883), p. 293 foll.; T. Preger, *Athen. Mitteil.* 1897, p. 334 foll.; R. Meister *ap.* Collitz-Bechtel, *Sammlung*, iii. 2. i. p. 142 foll.; M. N. Tod, *Athen. Mitteil.* 1904, p. 50 foll.

² The other inscriptions of this class known to us are: Preger, loc. cit., p. 337, Nos. 6, 7, and *C.I.G.* 1416 (= Collitz-Bechtel 4471). ³ Preger, loc. cit., p. 334.

⁴ Reisch, *Griech. Weihgeschenke*, p. 61, note 2, and Pauly-Wissowa, *s. v.* *ἄθλον*, ii. p. 2061.

⁵ Meister, loc. cit., p. 143, followed by Rouse, *Greek Votive Offerings*, p. 153.

⁶ It is uncertain whether No. 783 is earlier than No. 410, the date of which was doubtless recorded on the portion of the stone broken off. This latter inscription also bears no signs of archaistic dialect forms.

⁷ Perhaps, with Preger, we should read *βουαγ[ὸς μικιδ]δομέ[νων]* in No. 410.

⁸ § 27.

⁹ The Herodotus gloss is as follows (*ed.* Stein, ii. p. 465): *παρὰ Λακεδαιμονίοις ἐν τῷ πρώτῳ ἐνιαυτῷ ὃ παῖς βωβίδας καλεῖται, τῷ δευτέρῳ προμικίζόμενος* (*cod.* *προκομίζόμενος*, *corr.* Wesseling), *τῷ τρίτῳ μικίζόμενος, τῷ τετάρτῳ πρόπαις, τῷ πέμπτῳ παῖς, τῷ ἕκτῳ μελείρην.* Ἐφηβεύει τε παρ' αὐτοῖς ἀπὸ ἐτῶν ἰδ' μέχρι καὶ κ'. It is obvious that ages are reckoned not from birth (as Foucart), but from the boy's seventh year when the state undertook his training (so Preger and Meister). This does away with the objection that might be advanced against the explanation of the word *βουαγός* given in § 27, that it requires us to believe that children of three years old elected from their own number the *βουαγός* of their *ἀγέλη*, as is maintained by Foucart (*Le Bas-Foucart*, note on 162j, p. 143, and Daremberg-Saglio, *s. v.*).

The difficulty of these inscriptions centres round the questions, 'Is the contest referred to the same in every case? and, if so, what is its nature?' Baunack thought that three different contests are referred to, the 'hunt' (*κασσηρατόριον*), the 'song' (*μῶαν*), and the 'discus' (*λῶαν, λαῦαν*). Preger and Meister reduce them to one, a musical competition. I have tried to show¹ that we have to deal with a 'hunt' (*καθηρατόριον*), i.e. some species of *ταυροθηρία*, and also with a totally distinct musical contest (*μῶα*). I thus follow Baunack in his interpretation of *κασσηρατόριον*, while adopting the view supported by Preger and Meister which connects *κεαναν* (or *κελναν*) and *καילוαν* (or *καילוαν*) with the root *κελ-* *καλ-* and sees in it, as well as in *μῶα* (= *μουσα*), a reference to the musical contest. But several problems remain unsolved as yet, of which it is to be hoped that future epigraphical finds will provide us with the key.

VII. INSCRIPTIONS IN HONOUR OF ROMAN EMPERORS

§ 31. From inscriptions dedicating some offering to a divinity we pass by a natural transition to those raised in honour of deified Roman emperors. We cannot fail to be struck in the first place by their simplicity and brevity. Of thirty-four inscriptions comprised in this class no fewer than twenty-seven consist of four words only, while the longest does not exceed seven words. Here at any rate it would seem as if we had stumbled upon a genuine relic of the proverbial Laconian conciseness. A second and less pleasing characteristic is their monotony. Twenty-two are verbally identical, and amongst the rest there is a certain sameness which proves that variety and originality of expression were not, at least in this particular, held of great account. Thirdly, the narrow range of these inscriptions is a surprising fact; for on examination we find that all the thirty-four inscriptions in question refer either to Hadrian (117–138 A.D.) or to Antoninus Pius (138–161 A.D.). This gives us our most convenient basis for classification.

1. Inscriptions in honour of Hadrian. These number altogether eleven, and have two elements in common: they all alike begin with the title *αὐτοκράτωρ* (*imperator*) and end with that of *σωτήρ*, or, in two cases (Nos. 381, 507), *σωτήρ τῆς Λακεδαιμόνος*. The emperor is referred to either as *Ἀδριανός* (Nos. 237, 239, 240, 244, 373, 507, 529, 619, 629A, 676) or as *Τραϊανὸς Ἀδριανός* (No. 381), while the other titles given to him are either *Καῖσαρ Σεβαστός* (Nos. 239, 244 (?), 507, 676) or *Καῖσαρ* alone. As regards grammatical construction these inscriptions fall into two species: in the majority the words are put in the genitive, but in three (Nos. 240, 507, 676) they occur in the dative. In no case is a finite verb expressed. These inscriptions may probably be brought into connexion with the two visits² to Sparta of the emperor: on the first occasion (summer, 126 A.D.) Hadrian was making a tour of the Peloponnese during his first long stay at Athens, while on the second (late spring, 129 A.D.) he was on his way from Rome to Athens, where he

¹ *Athen. Mitteil.* loc. cit.

² No. 204 col. I οὗ καὶ ἵππαρχοῦντος καὶ ἀγορανομούντος ἐπεδήμησεν τῇ πόλει ὁ θεϊότατος Αὐτοκράτωρ Ἀδριανός. *C.I.G.* 1348 γυμνασιαρχ[ή]σαντα καλῶς ἐπὶ τῇ[s] τοῦ [Σεβα]στοῦ Αὐτο[κρ]άτο[ρος] Καίσαρος δευτέρας ἐπιδημίας. For Hadrian as eponymous patronomus see No. 204 col. II, l. 14, No. 374, and Le Bas-Foucart 286 b.

remained from the summer of 129 A.D. to the spring of the following year¹.

2. Inscriptions in honour of Antoninus. These number twenty-three (Nos. 226-236, 367, 368, 389, 466, 503, 521, 547, 669, 670, 720, 780), and show an extreme simplicity and uniformity. The formula *Ζαὶ Ἐλευθερίοι Ἀντωνεῖνοι Σωτῆρι* occurs in twenty-two instances, the only variation which is found being in the spelling of the third word, which is usually written *Ἀντωνεῖνοι*, but sometimes *Ἀντωνίνοι* (Nos. 226, 229, 466, 547, 669). The single deviation from the standard form is found in No. 230 *Ζαὶ Ἐλευθερίοι καὶ Ὀλυμπίοι Ἀντωνεῖνοι Σωτῆρι*. With few or no exceptions the inscription is accompanied by the representation of a wreath and two palm branches. The chief point of interest with regard to them is the archaism of form (*Ζαὶ*) and spelling (never *Ἐλευθερίοι Ἀντωνεῖνοι*), and the great variety of the letters employed, almost every combination of forms being found, though the inscriptions themselves were probably all engraved during the Emperor's lifetime.

VIII. EPITAPHS

§ 32. The most numerous class of inscriptions in the Museum, with the sole exception of the catalogues or lists already discussed², is formed by the epitaphs engraved on tombstones. These naturally fall into two sub-divisions, according as the person commemorated is a native of Laconia or a foreigner.

Of the former species we have some forty examples, the most interesting being those which are earlier than the second century B. C. According to a well-known tradition, Lycurgus included among the changes which he introduced into Sparta regarding burial and mourning, a regulation forbidding the placing of any epitaph upon the tomb, save in the case of a man who had died in war or a woman who held the office of priestess³.

And in point of fact, so far as we can judge⁴ from extant monuments, this rule seems to have been strictly observed during the fifth and two succeeding centuries. The only doubtful case is that of No. 526, where we have the word *Πολλείον* on a rude block of stone. It is uncertain whether this is an epitaph or not, and in the former case it may well be that of a soldier who fell in battle, though the fact is not recorded. But Kirchhoff has maintained⁵ that the same rule holds good for the sixth century also. This seems at best a somewhat doubtful conjecture. Not

¹ For the journeys of Hadrian see J. Dürr, *Die Reisen des Kaisers Hadrian*, Vienna, 1881, and for his visits to Sparta, pp. 59, 70, 71. The epigraphical evidence is collected in an appendix, but for Sparta it omits Dressel-Milchhoefer, p. 438, Nos. 13, 14; *Expédition de Morée*, ii. No. 53; *Annali dell' Inst.* 1861, p. 45; Vischer, *Inscr. Spart.* VIII. No. 5. Since Dürr wrote the evidence has been increased by *Bull. Corr. Hell.* ix. p. 517 (= No. 507). Nos. 237, 239, 240, 373, 381, 529, 619 (?) and 629 A are published now for the first time, while No. 244 corrects an error of *Annali*, loc. cit.

² See §§ 13-27.

³ Plut. *Lycurgus* xxvii ἐπιγράψαι τούνομα θάψαντας οὐκ ἔξην τοῦ νεκροῦ, πλην ἀνδρὸς ἐν πολέμῳ καὶ γυναῖκος τῶν ἱερῶν ἀποθανόντων. This latter reservation is omitted in the briefer statement of *Instit. Lacon.* 18 ἀνείλε δὲ καὶ τὰς ἐπιγραφὰς τὰς ἐπὶ τῶν μνημείων, πλην τῶν ἐν πολέμῳ τελευτησάντων.

⁴ Kirchhoff, *Sitzungsb. d. Berl. Akad.* 1887, p. 990. But see below (§ 37) my note on No. 417, an inscription on which Kirchhoff has not commented.

⁵ Loc. cit., p. 992.

only have we No. 611, which, though badly mutilated, has been almost universally accepted as a metrical epitaph, and *I. G. A.* 65 (Collitz-Bechtel 4412), which in spite of the badness of the copy appears to be also a metrical tomb-inscription, but also *I. G. A.* 54 (Collitz-Bechtel 4402), which can hardly be interpreted otherwise than as a sepulchral poem. Nor need we necessarily reject the tradition entirely. It is open to us to suppose that some such regulation as Plutarch describes was actually made at some time near the close of the sixth century, and was afterwards attributed, along with many other laws of a similar nature, to the great lawgiver who was held as the embodiment of the ideas and principles which were characteristic of the Spartan constitution, and which called forth the admiration of many thinkers and observers belonging to other Greek states. The very fact that according to the tradition Lycurgus put a stop to the writing of epitaphs on tombstones is proof that the Spartans believed that such epitaphs had existed, and had been a prominent feature of early tombs. Be the reason of the change what it may, the long and elaborate metrical epitaphs of the sixth century are replaced by inscriptions consisting only of the name of the fallen with the addition *ἐν πολέμῳ*. Of these there are six examples in the Museum, the gravestones of *Αἰνῆϊας* (No. 377), *Αἴνετος* (No. 386), *Χαιρήνιππος* (No. 387), *Εὐρύαδης* and *Τάσκος* (No. 509), *Εὐδαίμων* (No. 435), and *-όνηκος* (No. 617). An exact dating is not possible, but the first three may be attributed to the fifth and fourth centuries, the last three to the third century B.C. Other six similar epitaphs are known, commemorating *Εὐδάκης* (Collitz-Bechtel 4529), *Τηλεφάνης* (ibid. 4528), *Βαστίας* (ibid. 4512), *-εῖς* (Ussing, *Græske og Latinske Indskrifter i Kjöbenhavn*, 1854, No. 6, p. 8), *᾽Οναῖτέλης* (Le Bas-Foucart 283), and *Τελέστωρ* (ibid. 203 a). Of these the first two probably belong to the fifth century, the third and fourth to the fourth and the last to the end of the third. The fifth is, according to a conjecture of Kirchhoff¹, a renewal of an earlier inscription: I prefer, with Foucart², to regard it as belonging to the Imperial period and to see in it a further example of the archaizing which was so common a feature of the reigns of Hadrian and Antoninus. In formula there are only two variations from the common type. The words *Εὐδάκης ἐμ πολέμῳ* are followed by *ἐν Μαντινέαι* to denote the battle in which Eualkes fell, while the *᾽Οναῖτέλης* inscription just discussed has the word *χαῖρε* at the close. In the Imperial period this word was considered such an integral part of an epitaph that it could not be omitted even when the form of the epitaph was copied from an older model which lacked it. These inscriptions are found scattered over a wide area. Two (Nos. 377, 387) are from Sparta, and one from Magoula in its immediate neighbourhood (No. 386); one was found at Amyclae (Collitz-Bechtel 4512), and two at Geronthrae (Collitz-Bechtel 4528, 4529); two others come from the northern part of Laconia, one from Sellasia (Le Bas-Foucart 203 a), the other from a spot between *Γεωργιτσιάνικα Καλύβια* and *Χαμί* on the road leading from Sparta to Leondari. The provenance of the other three is unknown, but it is probable that at least two of them (Nos. 509, 617) are from the neighbourhood of Sparta.

§ 33. Over the later tombstones contained in the collection we need not linger. The simplest and commonest formula consists of the name

¹ Loc. cit., p. 991.

² Le Bas-Foucart, No. 203 a, note.

of the deceased (in the vocative) followed simply by the word *χαίρε* (Nos. 26, 28, 255, 257, 264, 300, 379, 448, 564): in one case the epithet *ἀγαθέ* is appended to the name (No. 371). Often the age of the dead is recorded, either as a mere number (*Ἀγάθων χαίρε* AB. No. 523), or as a number with *ἐτῶν* (No. 261), or more commonly in the formula *ἔτη βιώσας*(α) — (Nos. 256, 258, 259, 260, 263, 371, 380, 395, 522): in one case only (No. 395) the number of months is added. The fact is a striking one, though perhaps due to mere accident, that of the ten persons of whose ages we are thus informed eight died before reaching the age of thirty, and one of the remaining two lived only thirty-two years, so that in spite of the sixty-seven years of life recorded in No. 258 the average age at death is less than twenty-nine. In all these cases the mention of the age of the deceased is preceded by nothing save the name and *χαίρε*, though in one case (No. 380) it is followed by the formula *χαίρε, παροδείρα*.

Somewhat fuller is No. 245, where we have along with the name of the deceased his office or title (*μυσταγωγός ἄπὸ Θεραπνῶν*) and a record of the fact that he took part in a campaign against the Parthians. Whether the reference is to the Parthian War under Marcus Aurelius, Septimius Severus or Caracalla, it is not possible to decide, though the character of the writing would point to the first as the most probable¹.

§ 34. Of metrical epitaphs we have altogether six², including No. 685, about the nature of which there is some uncertainty. No. 268 commemorates a Spartan merchant, Troilus, who died while away on a journey and was buried at Corone in Messenia. No. 382 is in memory of Faustus, a married but childless man, the eldest of a family of four. No. 383, an epigram of much greater merit, bewails the death of a poet, Threptos, who had won a name for himself in Greece and Asia, and also at the Roman court. Nos. 524³ and 548 complete the list, all the poems in which are written in elegiac metre except No. 268, which is composed of hexameters only. Even here, however, it would seem that the absence of the familiar phrases of tomb-inscriptions was viewed with a kind of uneasiness, for we have *παροδείρα χαίρε* appended *extra metrum* to one epigram (No. 383), and *ἐτῶν* ΙΔ to another (No. 524), while a third is introduced by the phrase *Φαῦστε χαίρε, ζήσας ἔτη μ.* (No. 382). No. 268 commences with the words *Τρώϊλε, χαίρε*, and thus only No. 548 has no attempt to retain the ordinary phrases: here, however, they may have seemed of less importance since the epigram occurred side by side with an epitaph framed in the ordinary mould (No. 395).

§ 35. We have also two Christian epitaphs (Nos. 506, 634). One of these (No. 506) is too mutilated to permit of the sense being restored: the other is conceived in a strain very commonly met with in early Christian epitaphs, and contains an appeal to the clergy for the present and for all time to allow no one to disturb the grave.

Of Nos. 251, 589 it will be unnecessary to say anything here save to

¹ Cf. *C.I.G.* 1239, col. III *Διὶ [μυσταγωγός ἀπὸ Ἀσίας*.

² On references to the Parthian Wars in Spartan inscriptions see an article by P. Wolters in *Athen. Mitteil.* 1903, p. 291 foll.

³ A seventh has been discussed below (§ 37): it is uncertain whether it belongs here or not.

⁴ This, though the epitaph of a Cretan, is treated here for the sake of convenience.

recall the fact that, though not strictly speaking tombstones, they are closely related to such, being written *in memoriam* (§ 11).

§ 36. We must notice, in conclusion, the epitaphs of foreigners which are in the Spartan collection; six of these are marked out as such by their contents, and one (No. 398) by its provenance, while one (No. 417) belongs probably, but not certainly, to this species. The epitaphs of the first-mentioned six are very simple. Two of them bear the name and father's name of the deceased and his nationality, in one case Megarian (No. 265), in the other Theban (No. 778). No. 266 is slightly different, consisting of the name and nationality (Boeotian) of the dead and the familiar *χαίρε*. Of these inscriptions, No. 265 probably belongs to the fourth, No. 266 to the third, No. 778 to the third or second century B. C. The remaining three (Nos. 370, 508, 779) date from the second or even from the third century A. D. The age of the deceased is in each case recorded, as also his name and nationality: the remaining elements, *χαίρε* (No. 370), the patronymic (No. 779), and the profession (No. 508), occur but once each. One of the three men commemorated was a Salaminian (No. 508), a second came from Bithynian Nicaea (No. 779), and the third is called Παλλιάτης (No. 370).

§ 37. Finally we must briefly examine the two inscriptions of this class (Nos. 398, 417), to which detailed reference has not yet been made. The latter of these is a metrical epitaph in two elegiac couplets. The first half of each line is lost, and hence we are ignorant of the name of the man commemorated. We learn that he was a native of Oreioi, possibly the town better known under the name of Oreus¹, and died at Corinth. The character of the letters shows that the epitaph belongs to the fourth century before our era, but the form *γινόμενους* prevents our dating it much before the end of the century. Roehl² has supposed that 'Oreioi' was some village close to Sparta, but in that case we would expect the epitaph to take the usual form, *ὁ δεῖνα ἐν πολέμῳ*. On the other hand, if Oreioi was outside Laconia we have the curious phenomenon of a man being buried neither in his own country nor in the place where he fell. Possibly the present is an inscription engraved on a cenotaph in honour of a foreigner who had rendered distinguished military service to Sparta.

No. 398 is not a Laconian inscription, but was found in Messenia and brought thence to Sparta. The relief below the inscription, two forearms with uplifted hands, is of a type represented by several other examples³. It seems to have been carved on the tombstones of those who had met with a violent death, and to symbolize the prayer for vengeance upon the murderer, known or unknown.

IX. STAMPS ON TILES AND BRICKS

§ 38. It is in inscriptions stamped on tiles and bricks⁴ that the Spartan Museum may perhaps be said to be relatively richest. This is largely due to the considerable number of stamped roof-tiles discovered

¹ S. P. Lambros, *Néos 'Ελληνισμὸς*, i. p. 34.

² *Athen. Mitteil.* i. p. 234.

³ Cf. Heydemann, *Ant. Marmorbildw. zu Athen*, No. 14, where four other instances are cited.

⁴ Inscriptions of this class are collected by P. Paris, *Elatée* (Paris, 1892), p. 110 foll., and his list is very considerably enlarged by R. B. Richardson ap. C. Waldstein, *The Argive Heraeum*, i. p. 216 foll.

by Dr. Tsountas on the site of the Amyclaeum ('Αγία Κυριακή) in 1891¹. These number in all thirteen fragments, of which eight (Nos. 636-642, 644) can be restored 'Απόλλωνος | ἐν 'Αμυκλαίοι². The inscription is stamped in raised letters on a sunk oblong ground. Two others, though very similar, show a slightly different formula. In both of them the word AMYKΛAIOI begins the second line, and as there seems hardly room for EN at the close of the first line we must assume that we have here a locative, 'Αμυκλαίοι: cf. Φαληροί, Σφηττοί, &c.³ The preceding word can be restored in one case (No. 635 A) 'Απόλλωνος, in the other (No. 635 B) 'Απέλλωνος⁴. Of No. 646 only the two final letters -os of the first line are preserved, and it is not possible to class the fragment with certainty. Nor can No. 635 be restored: even the conjectural 'Απόλλωνος in l. 2 is very doubtful, as the stroke before the ω seems to be a vertical one. A totally different inscription is No. 643, unfortunately much mutilated: - (μ)όσιος - | - -ν Φιλοκλ(η)-. This bears a striking resemblance to the legend stamped on three tiles found by Ross⁵ in Sparta—Δαμόσιος 'Αθάνας ΦΙΛ. The last word is restored φιλ(ος?) by the editor, but this can hardly be right, and we need have little hesitation in reading, in the light of No. 643, Φιλ(οκλῆς), the name either of the manufacturer or of the contractor. The restoration [Δα](μ)όσιος ['Απόλλω]ν(ος). Φιλοκλῆς then suggests itself for the fragment from the Amyclaeum. The only other tile which we have to notice (No. 407) bears the stamp 'Ονησίφορος, which indicates doubtless the name of the maker.

The inscribed bricks number seven, of which three appear to be stamped simply with the manufacturer's name: in one case (No. 277) the name, Φιλιστείδας, is all but complete; in a second (No. 543) we find the abbreviation (?) ΗΡΑΚΛΑ⁶, while on the third fragment (No. 645) only the final letters -as are left. The other four bricks (Nos. 276, 535, 535 A, 712) were manufactured in the same year (ἐπὶ Καλλικράτεος)⁷, and three at least of them (Nos. 276, 535, 712) were used, or intended for use, in the construction of the σκηνοθήκη; two of them bear the name of the contractor Nikasion, while the third is stamped with the name Ζήνων, which can hardly be other than that of a second contractor. The inscriptions differ very strikingly in the statement of the same facts: the one contractor records concisely the three important facts 'Επὶ Καλλικράτεος—σκανοθήκας—Ζήνων (No. 712), while the other, not content with the longer inscription, Πλίνθοι δαμόσιαι σκανοθήκας ἐπὶ Καλλικράτεος ἐργῶνα Νικασίωνος, stamps it upon all four sides of the brick.

X. MISCELLANEOUS INSCRIPTIONS

§ 39. It will be convenient to group together a certain number of miscellaneous inscriptions, although the sole common element in them is the fact that they do not fall into any of the classes hitherto discussed.

¹ See Έφημ. 'Αρχαιολ. 1892, p. 3.

² Cf. the use of the same phrase in Thuc. v. 23. 5 στήλην στήσαι ἐν Λακεδαίμονι παρ' 'Απόλλωνι ἐν 'Αμυκλαίῳ.

³ See Meisterhans, *Gramm. d. att. Inschriften*³, p. 147, note 1269.

⁴ For this form of the name see No. 689, and Pauly-Wissowa, s. v. Apollon, ii. p. 1.

⁵ *Inscr. graec. ined.* i. No. 50.

⁶ Pape-Benseler give the names 'Ηρακλάμμων, 'Ηράκλαμος, 'Ηρακλᾶς. Probably we have here the genitive 'Ηρακλᾶ.

⁷ The same eponymous magistrate is found in No. 205: he belongs probably to the first century B. C.

One of the most important of these (No. 222) is a fragment, unfortunately very mutilated, of what appears to be a sacred calendar, giving a list of the proper sacrifices and observances for various holy days. The mention of [ἀμ]φιδεκατία and [Φλ]οιασίου νομηνία (ll. 6, 17) shows that the document deals with the events of certain days of the year, while the words μερίδα, ἄρτος, κρέας, τυροῦ, τρώγανα, ἀλφίτων, χοιρία, make it plain that the ordinance regulates the kind and quantity of food which is to be distributed on given occasions. Three deities are mentioned—Zeus Taletitas, Auxesia, and Damoia. The first of these took his name from Taleton, the highest peak, or at least one of the peaks¹, of Mount Taygetus, which dominates the Spartan plain on the west. That there is a connexion between this worship and that of the sun seems proved by Hesychius's gloss ταλῶς· ὁ ἥλιος, and by the myth of Talos, but that the two were not absolutely identified follows from the fact that the sun-god himself was, according to Pausanias (iii. 20. 4), worshipped on Taygetus. Auxesia and Damoia (Damia) form an almost inseparable pair of deities, and appear in the Peloponnese as counterparts of the Eleusinian Demeter and Kore.

§ 40. An inscription of considerable historical interest is that (No. 145) which is cut on the back of a marble chair. Although mutilated, this inscription has been ingeniously restored by Foucart, who connects it with one of the most important passages of later Spartan history, the overthrow of the power of the ephorate by Cleomenes III. Plutarch² tells us that he had the chairs of the ephors removed with the exception of one, which he allowed to remain in order that he might sit in it to conduct business. Shortly afterwards he united with himself in the monarchy Euclidas who was not, according to immemorial custom, a member of the other royal family, but his own full brother, 'born of the same mother and of the same father.' 'It was at this moment,' concludes Foucart³, 'that the inscription was cut on the seat on which the two kings sat in turn to give audience, that seat which was as it were a visible token of the power which had been wrested from the ephors and restored to the kingship.'

§ 41. Two inscriptions (Nos. 439, 532) record the boundaries of sacred precincts in the word ὅρος τοῦ ἱεροῦ. On one of them (No. 439) the letters ΙΑ are added, showing that this was the eleventh in a series of similar boundary-stones. Unfortunately the provenance of both stones is unrecorded, so that we are ignorant as to the sanctuary to which they refer.

§ 42. Of artists' signatures the Spartan Museum has only one, that of the Athenian sculptor Apollonius⁴, carefully engraved on a fragment of marble drapery (No. 363). Two large marble blocks bear masons' marks: they were both found at Hagia Kyriake, the site of the Amyclaeum, and evidently belonged to the same building. The inscriptions occur on a side of the stone which was never smoothed, and consequently

¹ Heberdey (*Reisen des Pausanias*, 57), following Lolling (Iwan Müller, *Handbuch*, iii. p. 182), argues that Taleton must be one of the eastern spurs of Taygetus which rise abruptly from the Spartan plain. Von Prott (*Athen. Mitteil.* 1904, p. 7 foll.) identified it with that one of the series which lies above Kalyvia Sochas.

² *Cleomenes*, X.

³ Le Bas-Foucart, No. 167 a, p. 88.

⁴ Loewy, *Inscr. griech. Bildhauer*, No. 336: Pauly-Wissowa, s. v. Apollonios, No. 124.

was not intended to be visible in the finished building. In one case the word *γλαῦξ* (No. 785), in the other *ἀρμός* (No. 786), serve to denote the masons who cut the blocks in question.

§ 43. The significance of the name *Εὐρυβάνασσα* in No. 591 is not plain. The form of the base on which it is inscribed shows that it is not sepulchral, and as the base supported a stele and not a statue, it does not seem a probable supposition that Eurybanassa was portrayed in a work of art, since such could only have been a relief or a painting. We must rather see in Eurybanassa the dedicator of some votive offering: perhaps the name of the deity has been lost along with the first two letters of that of the dedicator. Similarly, the significance of No. 605, which contains merely the name *Νικοκράτης Εὐδαμοκλέος*, is doubtful.

In No. 527 we have a number of letters rudely incised, or rather worn by rubbing, on a rough block of stone: they seem to form the ends of two words written from right to left, and may be a portion of an early epitaph. No. 626 contains two letters which stand by themselves though there may have been others on the portion of the stone which is broken off. The remarkable thing about these letters is that the λ takes the form λ, which is unknown to the Laconian alphabet, though it occurs in an inscription of the Arcadian town of Alea¹, and in the alphabets of Attica, Chalcis, Boeotia, &c.

§ 44. A Byzantine inscription (No. 269) records the grant to a church or monastery of certain lands in the bishoprics of Amyclae and Caryopolis, the revenues of which are to assure the regular celebration of divine service every 'Monday, Tuesday, and Thursday, in the church and in the tomb of the saint.' There is also one Latin inscription (No. 273) in the Museum, but so fragmentary that no meaning can be got from it. Mommsen² has conjectured that it is a fragment of an imperial rescript, but even this cannot be decided with certainty.

XI. FRAGMENTS

§ 45. We have now referred to all the inscriptions in the Spartan collection with the exception of a number of fragments which are so mutilated that they cannot be assigned with certainty, or even with probability, to any definite class. Nineteen of these (Nos. 271, 272, 274, 375, 394, 401, 418, 429, 462, 463, 502, 510, 598, 620, 623, 631, 632, 633, 713) are quite insignificant. No. 238 seems to refer to games (l. 4 τοῦ ἀγῶνος τῶν: l. 5 τῶν μεγάλων). No. 249 contains two names, one that of a certain *Σωκρατίδας*, the other that of *Δαμοκρατίς*, who is perhaps his wife. The stone appears to be a statue-base, but whether the statue on it was dedicated by Socratidas and Damocratis, or whether there were two statues representing them is a point we cannot determine. No. 250 is part of a document of considerable length, dating probably from the first century B.C. No. 378 is either the epitaph of a certain Callicrates, son of Callicrates, or an inscription in his honour set up during his lifetime. No. 428 may be tentatively placed among the lists of magistrates, but in the case of so small a fragment this cannot be done with any confidence. No. 622 opens with the words *Αἱ θεαὶ οἶδασιν*

¹ Roberts, *Introduction to Greek Epigraphy*, i. No. 283, p. 280.

² *C.I.L.* iii. Suppl., p. 1308, No. 7245.

τῇν? . . . and may be attributed to a votive inscription of some sort. No. 624 contains the name Φιλήμων and some part of the word οἰωνός, but it is not possible even to decide whether the inscription is metrical. No. 630 (which in the Museum inventory is also entered as No. 545) has the words [ἐ]πὶ πατ[ρονόμου τοῦ δέινου] in the middle, and may be a fragment of the record of a *cursus honorum*. Finally, No. 719 seems to be the end of a catalogue of magistrates, the last four lines of which are occupied by the names of [σπονδ]οφόροι, but the words προστάτης and ἀναθέσεως (ll. 2, 3) made the precise nature of the document uncertain.

INSCRIPTIONS

7. See p. 135.

26. See p. 138.

28. See p. 138.

85. See p. 146.

145. On the back of a chair of coarse bluish marble (for which cf. No. 146), broken at the top. Height .57; breadth .45; depth .40. Found near the mill of Matála, on the right bank of the Eurotas.

Collitz-Bechtel 4428.

ΕΓΜΙ < / 1 / 1

ΤΕΚΑΙΕΝΟΣΓΑΤΡΟΣ

— — — ἐγ μί[α](ς ματ)[ρός] | τε καὶ ἐνὸς πατρός.

According to an acute conjecture of Foucart, the inscription may be restored [Κλεομένης καὶ Εὐκλείδης ἐγ μί[α]ς κτλ. He cites Plutarch, *Cleom.* 11 (Κλεομένης) τὸ τῆς μοναρχίας ὄνομα παραμυθούμενος ἀπέδειξε μεθ' ἑαυτοῦ βασιλέα τὸν ἀδελφὸν Εὐκλείδαν. Καὶ τότε μόνον Σπαρτιάταις ἐκ μιᾶς οἰκίας συνέβη δύο σchein βασιλέας, and *ibid.* 10 'Ο δ' οὖν Κλεομένης . . . τοὺς δίφρους ἀνείλε τῶν ἐφόρων πλὴν ἐνός, ἐν ᾧ καθήμενος ἔμελλεν αὐτὸς χρηματίζειν. If the inscription is rightly referred, its date would be about 225 B.C., and with this the forms of the letters well agree.

200. On a slab of white marble. Height .44; breadth .70; thickness .06. Broken on the left and (?) above.

Collitz-Bechtel 4404; David 5. Cf. F. D. Allen, *Papers of the American School*, iv. No. 100, p. 193.

— ΤΕΒΑΞΟΡΤΟΝΝΕΙΟΝΟΡΤΟΝΒΥ —

ΙΟΙΧΞΙΔΞΙΤΙΑCΜΟΙΧΥΨΑΤΥΟΜ

The first line reads from left to right, the second from right to left. My reading agrees with that adopted by Collitz-Bechtel except in the following points. The stone shows ξ not E, A not Α in l. 1 as well as in l. 2, Ϛ not Υ. At the end of l. 1 I read ΒΥ — with Hirschfeld and Dressel-Milchhoefer; at the beginning of l. 2 (on the right) the reading of the first five letters is precarious, but I retain Velsen's ΨΤΥΟΜ. The fifth letter from the end I read as ξ with Velsen and Dressel-Milchhoefer, not as ϡ. The inscription remains an unsolved riddle. Müllensiefen reads οὔτε βάς οὐ τὸν ΝΕΙΟΝ οὐ τὸν ΗΥ[δ] — — | νο . . χυ . . ιον' αἱ τις δισκοιοι (δισκίων?) — — (p. 12 [142]).

201. On a stele of greyish marble with pediment. Height .70; breadth .48; thickness .12. Above the inscription is a relief, for which see p. 158.

Collitz-Bechtel 4442.

Οἱ σιτηθέντες ἐπὶ Ἀνσεῖ[του]

The letters are carefully formed; *apices* slight. ΑΘΠΣ.

The reading Ἀνσεῖ[του] is almost certain, the stone showing ΑΝΣΕΞ. .
 *Ἀνσετος = Ἀνθετος = Ἀνάθετος. Cf. the substitution of *s* for *θ* in ἀνέσθηκε (= ἀνέθηκε, No. 219), Βωρσέα (= Βωρθέα, *ibid.*), &c., and for the omission of the *a* ἀνθέντα (Collitz-Bechtel 4560).—The list of names which followed is lost.

202. On a stele similar to the preceding but without the pediment. Height .68; breadth .50; thickness .12. Above the inscription is a relief, for which see p. 158.

Collitz-Bechtel 4441.

[Οἱ σιτ]ηθέντες ἐπὶ Σιδέκτα Δε(ξ)ίμαχος — — | — — Ὀνασε[κλ]ῆς Πρατονίκου (β)ιδυος — —

The writing is extremely careless, and as the surface of the stone is badly worn the greater part of the catalogue is illegible. Previous editors have contented themselves with reading the first line. In line 2 I read **ΩΝΑCΙ . . ΗCΠΡΑΤΟΝΙΚΟΥΡΙΑΔΥΟC**. In the following lines isolated letters only can be distinguished. The editors, except Foucart, have read [Οἱ σιτ]ηθέντες ἐπὶ Σιδέκτα Δεξιμάχου. Foucart (Le Bas-Foucart, note to No. 163 a) reads ΔΕΞΙΜΑΧΟ. which he restores as Δεξιμαχο[s], in which he sees the first name of the catalogue. I adopt this reading for the following reasons:—

- (1) The stone seems to me to show an C rather than a Y as the final letter of the word.
- (2) Σιδέκτα Δεξιμάχου is inadmissible: Σ. τοῦ Δεξιμάχου would be required.
- (3) If we read Δεξιμάχου, it will be hard to find room for a name and patronymic between it and Ὀνασε[κλ]ῆς.

Perhaps this Δεξιμάχος is the same as Δεξιμάχος Πρατόλα of No. 203, I. 4.

203. On a bluish marble stele with pediment. Height .90; breadth .50; thickness .12. Broken in two pieces. Above the inscription is a relief, for which see p. 158.

Collitz-Bechtel 4440; Michel 990. Cf. Ziebarth, *Das griech. Vereinswesen*, p. 64.

Οἱ σιτηθέντες ἐπὶ Νικοκ(λ)(έ)ος· Εὐρυβάνασσα Σιδέκτα, ἱ(έρ)[εια]. | Τυνδάρης Σιδέκτα, ἱερεύς. | Δεξιμάχος Πρατόλα, || Σιδέκτας Πρατόλα. | Δαμοκρατίδας Εὐδαμίδα, 5 βίδυος. | Τιμόδαμος Δαμοστράτου, γερουσία[s]. | Ἀριστομένης Ἀριστομεν[δ]α, ἔφ(ο)ρος. | Φιλόστρατος Σωκράτεος, νομοφύλαξ. || Δινοκράτης Δινοκλέος, γυναικο- 10 [νό]μος. | Πρατόλας Δεξιμάχου. | Δαμοκράτης Ἀρισ[το]κρατίδα, κἄρυξ. | Εὐκράτης Εὐρυκράτεος, μάντις. | Καλλικράτης Νίκωνος, αὐλητής. || Νικανδρίδας Νικομάχου, 15 καθαριστάς. | Εὐδαιμοκλῆς (Εὐδαιμοκλέος), διδάσ[κ]αλος, κατὰ νόμον. | Δαμοκράτης (Δαμοκράτεος), ἀρχιτέκτων. | Μαντικλῆς Σωσικρ[άτεος], γλυφεύς. | Δαμοκράτης

- 20 (Δαμοκράτεος), χρυσωτάς. || Φιλωνίδα[s] Φιλωνίδα, καρνεονείκας. | 'Αριστόπολις
 Δαμοχάριστος, κατὰ νόμον. | Πρατόνικος ἐξ Περφίλας, κλωστάς. | 'Ιππομέδων
 25 Νικάνδρου (πέ)ανίας. | Νικοκλῆς ἐκ Τυνδάρους, ψιλανοποῖός. || 'Ανδρόνικος Νικοκλέος,
 καθαρτής. | Ζήλωτος ἐκ Παντειμίας, γραματεύς. | Δάμππος 'Αγαθοκλέος, ῥογεύς. |
 30 Στέφανος Φοιβίδα, ἀναγνώστας. | Νικ[ή]φορος ἐγ Δαμοστράτου, ὑπηρετάς. || Δαμοκρά-
 τῆς Λυσίππου, πάροχος. | Εὐνους ἐξ 'Αριστοκράτεος, ἀρτοκόπος. | Κλωδία κυρίας
 'Ακαμαντίας, στεφανόπωλις. | Φιλόδαμος ἐξ Εὐθυκλέος, μάγιστος. | Διοκλῆς κυρίας
 Καλλισθενίας, ἀφατεῖν.

Forms of letters ΑΘΠΣΦΨΩ: slight *apices*. L. 1 ΝΙΚΟΚ/ ΟΣ.
 L. 2 end. ΙΛ^ρ. The copy of Conze-Michaelis (*Annali*, 1861, 39) gave
 Σιδέκτα; hence Meister (*ap.* Collitz-Bechtel, ad loc.) conjectured
ιέρεια, though the other editors marked no gap after Σιδέκτα, and this is
 confirmed by my reading. L. 6 ΒΙΔΥΟΣ is certain. L. 7 ΓΕΡΟΥΣΙΑ
 is plain, confirming Meister's conjecture: previous editors have read
 ΙΕΡΕΥΣ, ΤΕ. ΟΙΕ and Γ..ΟΙΣ. L. 8 ΑΡΙΣΤΟΜΕΝΙ. ΑΣΦ ΩΡΟΣ:
 the second word is certainly 'Αριστομενίδα, not 'Αριστομένεος (Müllensiefen
 and Collitz-Bechtel after Dressel-Milchhoefer): the fourth letter from the
 end seems to me to be Ω rather than Ο. L. 9 ΣΩΚΙΑΤΕΟΣ appears
 on the stone, bearing out Meister's conjecture Σωκράτεος: Σωσ[ι]κράτεος
 (Le Bas-Foucart 163 a) is certainly wrong. L. 10 I read, with Foucart,
 ΓΥΝΑΙΚΟ . . ΜΟΣ. L. 14 ΝΗ ΟΙΟΣ: the conjecture Νίκωνος, due to
 Keil, is supported by my reading. L. 15 ΝΙΚΟ/ΙΑ ΟΥΚΙΟΑΡΙΣΤΑΣ.
 L. 20 ΦΙΛΩΝΙΔΑΕ has been engraved on the stone by error: the
 reading Καρνεονείκας is certain, as also Δαμοχάριστος in the following line.
 L. 23 ΓΕΙΑΝΙΑΣ is a false spelling for *παιανίας*. L. 24 ΨΙΛΙΝΟΠΟΙΟΣ
 is quite distinct. L. 29 ΝΙΚΜΦΟΡΟΣ: the fourth letter has never been
 Η, nor has it been corrected to Α; the outer lines are strictly vertical,
 unlike those of the Μ elsewhere employed in the inscription, showing
 that the lapidary began the letter aright and then finished it by error
 as an Μ. L. 30 ΠΑΡΟΧΟΣ. The last letter is quite distinct.
 Between lines 32 and 33 is a vacant space of one line. L. 34
 ΑΦΑΤΕΙΝ. ΑΦΑΡΕΙΝ was read by Welcker-Henzen (*Bull. dell'*
Inst. 1844, 145) and by Vischer (*Inscr. Spart.* VIII. p. 16): the latter,
 however, adds a note '*attamen ρ minus certum mihi visum est.*'

204. On a massive stele of bluish marble inscribed in front and on
 the right side. Height 1·95; breadth ·90; thickness ·18. The stele
 originally had a projecting portion on the r., but this has been
 cut off, carrying with it the l. hand portion of the second in-
 scription.

C.I.G. 1241. Cf. Martha, *Bull. Corr. Hell.* i. p. 382, note 1.

In front:—

- 'Αγαθοκλῆς Στεφάνου | διαβέτης Λιμναίων ἐπὶ Πα[σ]ικράτους, ἱππάρχας ἐπὶ
 5 Σι[δ]έκτα, ἐπιμελητῆς πόλεως || ἐπὶ 'Ιουλίῳ Χαριξένῳ, ἀγορα[ν]όμος ἐπὶ Σειτείμῳ,
 γερου[σ]ίας ἐπὶ 'Αριστοβούλῳ, νομο[φύ]λαξ ἐπὶ 'Αφθονήτῳ, | οὐ καὶ ἱππαρχοῦντος
 10 καὶ || ἀγορανομοῦντος ἐπεδήμησεν τῇ πόλει ὁ θεῖος[τα]τος Αὐτοκράτωρ 'Αδριανός, |
 15 [ἐ]φ' ὅρος ἐπὶ 'Αττικῷ, | [ἐ]πὶ 'Αριστονεϊκίδα γερουσίας τὸ β', || [ἐ](π)ὶ 'Αλκάστου

γρα(μπατεὺς) βουλᾶς. | [Ἑ](φ)οροι ἐπὶ Γα(ίου) Ἰουλίου | [Ε]ὐδάμου, ὧν πρέσβυς |
 [Ἀ]νδρόνικος Ξενοκράτους, | Ἰούλιος Ἀλεξᾶς, || Πό(πλιος) Μέμμιος Δαμάρης, | 20
 Πό(πλιος) Αἰλῖος Ὀνησίφορος, | Τύχιππος Πασικλέους. |

*Εφορ(οι) ἐπὶ Κασ(σίον) Ἀριστοτέλους, ὧν πρέσβυς | Καλλικράτης (Καλλι-
 κράτους) Βουαγός, || Φιλοκλῆς (Φιλοκλέους) Μνά(σωνι) καὶ Λυσιμ(άχῳ) κά(σις) | 25
 Νερβίνιος Νόητος, | Πό(πλιος) Αἰλ(ιος) Νικανδρίδας Βου(αγός), | [Ἀ]πολλώνιος
 Ἐράστου. | Νομοφύλακες ὧν πρέσβυς || Γοργίων Κλεοβούλου, | Νικήφορος Ἀριστο- 30
 βού(λου) Βου(αγός), | Πασικλῆς Καλλικρά(τους) Βου(αγός), | Πό(πλιος) Μ(έμμιος)
 Περικλῆς Βου(αγός), | Πάκ(κιος) Χρυσόγονος (Χρυσογόνου) νεώτε(ρος).

On the side :—

-- οκλῆς (-- οκλέους) τοῦ | [Φι]λοκράτους | -- (τ)ος καὶ ὑπερ| -- |ον
 Δαμον[ι] || -- [δι](α)βέτης Δι[μνα]ίων ἐπὶ Ἀρι[στο]κράτους, | [ἀγῶ](ν)οθέτης | [τῶν] 5
 (μεγάλων Οὐ[ρανίω]ν ἐπὶ Πρατο[λάου] ΟΓ -νίκου, νομοφύλαξ ἐ[πὶ] Διο[νυσίου], 10
 γε[ρρουσί]ας ἐπὶ Καίσα[ρος], ἑ[ξ]φορος ἐπὶ || [Λυσι?] (π)που. | --- s Εὐκρίνου(ς), | 15
 [γραμμ]ατοφύλαξ | [ἐπὶ] ---ος, βίδεος ἐπὶ | [πατρον]όμου Λυσίππου || [τοῦ Φιλο]- 20
 χαρίνου, χρεο[φύλαξ] ἐπὶ πατρονό[μου] (Μ)εμμίον Πίου, | --- ἐπὶ πατρονό[μου]
 Γ(αίου) Ἰου(λίου) Εὐρυκλεί[ους], γερ[ουσίας] ἐπὶ πα[τρονόμου] Σεπτόμ[ου] του το]ῦ 25
 Κλέωνος, | [συ]νδικῶν ἐπὶ | [πατρο]νόμου Σευτεῖ[μ]ου, ἑφορος | [ἐπὶ πα]τρονόμου 30
 Τιβ(ερίου) | [Κλα]ῦ(δίου) Ἀριστοβούλου.

Forms of letters

Α Θ Η Η Ξ Ξ (twice in col. II) Ο Ο □ Π Σ Ξ Φ.

The free use of ligatures and contractions is a feature of this inscription.

Column I. L. 3 The true reading is Σιδέκτα as in Fourmont's copy, not Σειδέκτα as in Boeckh's transcription¹. L. 4 πόλεος, not πόλεως. L. 23 Fourmont read ΑΡΙΣΤΟΕΛΘΣ; the stone shows ΑΡΙΣΤΟΕΛΘΣ, ΤΕ being in ligature. L. 31 Fourmont's copy shows ΑΡΙΣΤΟ, Boeckh's transcription Ἀριστο[βούλου]. The true reading is ΑΡΙΣΤΟΒΘΒΘ, i. e. Ἀριστοβού(λου) Βου(αγού).

Among minor points it may be noticed that in l. 8 the stone has ΦΥΛΑΞ, not ΦΙΛΑΞ; in l. 10 ΕΠΕΔΗ, not ΕΠΙΔΗ; in l. 32 Κ, not Κ; and in l. 34 ΧΡΥΣΟΓΟΝΟΣ Ξ ΝΕΩΞ, not ΧΡΥΣΟΓΟΝΟΣ ΝΕΩΞ.

Column II. L. 1 The true reading is ΟΚΛΗΣ, not ΟΚΗΣ (see footnote). L. 13 Boeckh. Κασα... I think there can be little doubt that we should restore Καίσα[ρος] here and in No. 374; from Le Bas-Foucart 286 b we know that Hadrian accepted the title of eponymous patronomos for a year. L. 21 I restore χρεο[φύλαξ]: cf. Dareste, *Bull. Corr. Hell.* vi. 241 foll., where evidence is cited for the existence of χρεοφυλάκια at Aezani, Ancyra, Aphrodisias, Chios, Philadelphia, Smyrna, Kos, Knossos, and Jerusalem. To this list must be added Nacolea in Phrygia (*C.I.G.* 3847 b) and Amorgos (*Bull. Corr. Hell.* xii. 232). The χρεοφυλάκιον was an archive (cf. the terms ἀρχεῖον, γραμματοφυλάκιον, &c., *ap.* Dareste, loc. cit.) for the deposit of private contracts and judicial

¹ This error and that in Col. II, l. 1, were pointed out by Martha (*Bull. Corr. Hell.* i. 382, n. 1): 'Il y a peu de fautes dans la copie de Fourmont: Boeckh les a d'ailleurs corrigées. Aux lignes 3 et 4 on lit sur le marbre Σιδέκτα, comme l'a copié Fourmont, et non Σειδέκτα, comme l'a corrigé Boeckh. A la ligne 1 de la seconde colonne on lit οκλῆς, et non οκῆς.'

decisions. The spelling with *o* is much commoner than that with *ω*: e.g. in the *C.I.G.* the former occurs fifteen, the latter three times, though Boeckh has in all cases corrected the *χρεο-* forms. Cf. *χρεοκοπέω*, *χρεωκοπέω*, *χρεωλυτέω*, *χρεωλυτέω*, &c. L. 24 Boeckh writes (ll. 23–25) *ἐπὶ πατρονόμου Εὐρυκλέωνος? vel Εὐρυκλέους? | γερ]ουσίας*. To this there are several objections: (1) Fourmont's text gives *ΛΙΟΥ* at the beginning of l. 24; (2) six or seven letters are wanting between the end of l. 23 and the first preserved letters of l. 24; (3) the name *Εὐρυκλέων* does not, I believe, exist elsewhere (see below). The restoration *ἐπὶ πατρονόμου Γ. 'Ιου(λ)ίου Εὐρυκλέ[ους, γερ]ουσίας* fulfils the required conditions. Ll. 26, 27 Boeckh's restoration *Σειπόμ[που τοῦ | Εὐρ]υκλέωνος* is too long for the space; and there is no evidence for the name *Εὐρυκλέων*. The article is indispensable, and cannot be omitted. *Σειπόμ[που τοῦ] Κλέωνος* seems the most probable conjecture, and the name *Κλέων* is a common one in Laconia (Nos. 205, l. 20, 206, l. 46; Collitz-Bechtel 4459, 4472, 4473). Ll. 28, 29 Boeckh reads [*συ]νδικῶν ἐπὶ [τοὺς] νόμους ἐπὶ [πατρ.] . . . ου*: on the difficulties of this restoration it is unnecessary to insist. For the eponymous patronomos *Σείτειμος* (i.e. *Θεότιμος*) cf. col. I, l. 6: in all likelihood the *'Αριστόβουλος* of col. I, l. 7 is identical with the *Τιβ. Κλαύ. 'Αριστόβουλος* of col. II, l. 32.

205. On a large stele of greyish marble, with pediment and with projection below for insertion in a socket. Height 1·28; breadth ·58; thickness ·22. At the top is a hole filled with lead.

Collitz-Bechtel 4445.

Ταινάριοι ἐπὶ Καλλικράτεος. | [Τιμ]οκράτης Δαμοκράτεος. | [Ν]ικό[σ]τρατος
 5 Δίωνος. | [Φι]λόξενος Εὐαμερίωνος. || [Ἀ]ρήξιππος Δαμοκράτεος. | [Π]ασίσηνος Πασι-
 [κλέος]. | [Ν]ικοκράτης Σιπ[ό]μπου. | [Θ]άλιος Λυξενίδα. | [Δ]άμππος Εὐαμερίδα. ||
 10 [Β]εΐδιππος Βειδίππου. | [Ν]ηκλῆς Εὐτυχίδα. | [Ἀ]ριστοκλῆς ('Αριστοκλέος). | [Δ]αμο-
 15 κράτης Ἀφροδιπίου. | Φίλιππος Καλλιστράτου. || [Κ]αλλικρατίδας (Καλλικρατίδα). |
 Ἀγασίνικος Λαχάρεος. | Λίβυς Εὐβάλκεος. | Στράτων Στράτωνος. | Ἀρχίδαμος
 20 Ἀγαθοκλέος. || Κλέων Καλλικράτεος. | Βιδίας Νικάνδρου. | Δαμάρης Ἀρχωνος. |
 25 Ἀριστόδαμος Σα[μ]αί[χο]ν. | Τιμοκράτης Διονυσόδωρον. || Φιλοκλείδας Κάρπου. |
 Δαμοκλῆς Ἀριστοκράτεος. | [Ξ]ενοκλῆς Λυσιμάχου. | [Δ]ιονίδας Λυσιξένου. | [Ἀ]ρή-
 30 ξίππος Εὐαγγέλου. || [Χ]αρίνος Γοργιάδα | [Κλ]ηνικίδας Ἄγιος. | [Δει]νοκράτης Δεινο-
 35 κλέος. | [Νυ]ίας Ἀριστομένεος. | — — ἵππος Σηρίππου. || Φί[λι]ππος Σωσικράτεος. |
 40 Ἱεροκλῆς (Ἱεροκλέος). | [Χ]αίρων | [Ἀ]γαθοκλέος. || . . . ἰδας Λάμ[που]ρ. | [Ἀ]γία[s]
 45 Λευκτρί[α]δα. | Μ[ά]ντις. | Σιχάρης Τεισαμ[ε]νοῦ. | Γραμματε[ύς]. || Ἀριστοκλῆς |
 50 Φιλονικίδα. | Κάρυκες. | [Δα]μοκράτης, | Εὐά[μ]ερος. || Αὐλ[η]τ[ή]ας. Δαμοκρ[α]τ[ί]δ[ας]
 55 Δαμ[ο]κράτεος. | Παιανίαι. | Ἀριστόλας, | [Εὐδ]αμίδας. || Τὸν σὶν φέρων. | Ἀγυ-
 τέλης. | Κοακτῆρ. Εὐνο[ύς]. | Ἐπιγρ[ά]φων Σωίνικο[s]. | Μάγειρος. Ἀρίων. ||
 60 Ὀψοποῖς. Θύρσο[s]. | Βαλανεύς. | Διονύσιος.

Forms of letters Α Ε Ο Π Σ.

Since the stone was last copied several letters have been lost, especially at the l. margin and the bottom l. hand corner: the whole surface of the stone is gradually disintegrating and small pieces are falling off. Except that letters no longer existing on the stone are enclosed in square brackets my text agrees with that of Collitz-Bechtel, save that in l. 41 I read with Foucart *Λευκτρ[ά]δα* in place of *Λευκτρί[α]δα*, there being abundance of room for three letters after the *ι*, and that in

l. 55 I read τὸν σὺν φέρων with Conze-Michaelis (cf. No. 207, l. 51) in place of σὺν φέρων. In l. 40 there is space for three, or possibly four, letters before ἰδας and for three after Λαμ — — —: Λάμ[πωνος], suggested by Foucart, is, I think, too long a name for the space. L. 51 ΔΑΜΚΡΑΤΕΟΣ has been written in error, as ΕΠΙΓΡΦΩΝ in l. 58.

206. On a stele of white marble, with pediment; at the foot a projection for insertion in a socket. Height .75; breadth .42; thickness .15. At the top is a circular hole.

Collitz-Bechtel 4446.

Ταινάριοι | [ἐ]πὶ Ἀριστομάχου | Ἀριστ[ό]δαμος Ἀριστοκλείδα. | [Δαμ]οκράτης
Δαμόωνος. || Φιλόστρατος Φιλωνίδα. | Νικάσιππος Ἀντιάλλεος. | Νικανδρίδας Εὐ- 5
κλείδα. | Φιλοκλῆς. | Καλλιτέλης. || Γόργιππος Γοργίωνος. | Πολυκλῆς Τεταρ- 10
τίωνος. | Ποσίδιππος Γαῖου. | Σίων Ἀλκίππου. | Πολύνικος Πολλία. || Ἀριστόκριτος 15
Ξενοστράτου. | Δαμοκλῆς Σιωνίδα. | Κλέανδρος Ἀλκαμένεος. | Χαρίξενος. | Ἀριστό-
δαμος Νικοκλέος. || Πολυνίκης Ἀγσιόππου. | Τιμάγορος Δαστρατίδα. | Μένανδρος. | 20
Πρατόνικος. | Δεξίνικος Ὀνασικλείδα. || Κρατέας Τιμαγόρου. | Ἀριστοκλείδας 25
Ἀριστοδάμου. | Φίλων Ἀνδρία. | Πολυκλείδας Ἀνδρία. | [Σ]ιδέκτας Λακιππίδα. ||
Ξενοφάνης (Ξενοφάνεος). | Νικάσιππος Μενεκράτεος. | Δαμόλας Φιλοξένου. | Νεόλας 30
Καλλικρατίδα. | [Σ]τράτιος Σοιξιάδα. || Ἀριστόδικος Ἀριστοκρίτου. | Ἀριστοκλῆς 35
Πολυστρατίδα. | [Α]ρίστανδρος Πολυανειδα. | Πρατόνικος Δαμονικίδα. | Ὀνάσαν-
δρος Τιμογένης. || Καλλικράτης Εὐδάμου. | Τιμόλας Τάρα. | Γοργῶς Κορείδα. | 40
Γοργώπας Ἀβρία. | Ἀριστόδαμος Ξενοχάρεος. || Γραμματεὺς | Κλέων ἐξ Ἀγῆτας. | 45
Κάρυκες | Πρατόνικος Ἐπιστράτου. | Εὐάμερος (Εὐάμερου). || Παιανίαι | Ἀριστό- 50
λας. | Πρατόνικος Λυσιμάχου. | Μ(ά)ντις | Σιχάρης Τισαμενοῦ. || Αὐλητάς | Δα- 55
μοκρατίδας Δαμοκράτεος. | Σιοφόρος | Πλούτος ἐξ Εὐρυβανάστας. | Ἐπιγράφων ||
Σωίνικος. | Κοακτῆρ | Ἀγιτέλης. | Σκιφατόμος | Διονύσιος. || Μάγιστος | Ἀπολλό- 60
δωρος. 65

Writing neat and careful, with small, well-formed *apices*. Forms of letters ΑΕΜΞΠΣ. Date: first century B. C.

My text agrees with that of Collitz-Bechtel, save that a few letters have been destroyed since Blondel's squeeze was made on which Foucart's text (Le Bas-Foucart 163 d) rests.

L. 4 we can read either [Δαμ]οκράτης (Foucart) or [Φιλ]οκράτης (Conze-Michaelis). L. 17 the reading Κλέανδρος is certain. Κλέανδρος Ἀλκαμένεος occurs again in No. 242 and in Collitz-Bechtel 4449, l. 18. L. 42 Γοργῶς is a shortened form of Γοργώπας (l. 43): the reading is certain. In l. 49 Conze-Michaelis rightly read Εὐάμερος (Εὐάμερου): Foucart, followed by Collitz-Bechtel, omits the patronymic. L. 53 ΜΑΝΤΙΣ.

207. On a stele of greyish marble, with pediment. Height .95; breadth .50; thickness .15. At the top are three circular holes. The stele was found according to one account in the lower part of the town near the Eurotas, according to another in Magoula.

Collitz-Bechtel 4444; Michel 991.

Ταινάριοι ἐπὶ Ἀριστοκρατίδα | Κλεόμαχος Σηρανδρίδα. | Τίμων Στεφάνου. |
Πολυδάμας Πολυστράτου. || Στέφανος Σηρίππου. | Ἀριστοκράτης. | Τίμων Τιμο- 5
κλέος. | Ἀριστογένης Ἀριστοκλέος. | Καλλιάδας Εὐδαιμοτέλεος. || Σίπομπος 10
Σίμου. | Καλλιάδας Καλλικράτεος. | Καλλικράτης Εὐμωλίωνος. | Ἀριστίδας Κλεο-

15 δάμου. | "Αρατος Δεξικράτεος. || Χαρήμων Καλλινίκεος. | 'Αμείνιππος Δαμοκρά-
 20 τεος. | 'Αμίαντος 'Αριστονίκου. | Κρατιστόλας 'Αριστόλα. | Στέφανος Στεφανο-
 25 κλέος. || Νικάνδρος Παντοκλέος. | Νικόδαμος Νικία. | 'Αριστοκλῆς Φιλέα. | Σή-
 30 ριππος Εὐξένου. | Σίπομπος 'Αριστοδάμου. || Πρατόλας 'Αριστοτίμου. | Πρατόνικος
 35 Καλλικράτεος. | Σικλῆς Σωτηρίδα. | Τιμοκλῆς Κλέωνος. | 'Αγίς Στρατίου. || Μνάσων
 Μνασικράτεος. | Θέων Μνασικράτεος. | Δαμέας Νικία. | 'Αριστόμαχος Πασικλ[έος]. |
 35 Κραταιμένης 'Ανδρομέν[εος]. || Δαμάγητος Τιμοκράτε[ος]. | 'Ιέραρχος 'Αρχίππου. |
 40 Φιλόφρων Σοίδα. | 'Αλκισοίδας 'Ιπποδάμ[ου]. | 'Ολυμπιάδας 'Ολυμπιάδ[α]. || Νικο-
 45 μῆδης Νικία. | 'Αγῆμων Περικλέος. | Φιλοκλῆς Τιμοξένου. | Τάρας Τιμόλα. |
 45 Κάρυκες. || 'Αρχίτας 'Αριστοκλέος, | Κλεώνυμος Κλήτορος. | Μάντις. | 'Αρέτιππος
 50 Δυσίππου. | Αὐλητάς. 'Αριστόδαμος. || Γραμματεὺς Κλήνικος. | Τὸν σὶν φέρων
 Εὐδαμίων. | 'Επιγράφων Εὐάμερος. | Κουακτῆρ. Εὐβιος. | Μάγειρος. Κτησιφῶν.

Forms of letters Α Ε Π Σ Φ; very slight *arices*.

The only difficulty in the text is the question whether the names 'Αριστόδαμος and Κλήνικος in ll. 49, 50 are followed by the sign denoting that their fathers bore the same names. Conze-Michaelis, followed by Collitz-Bechtel, repeat the names: Foucart, with whom I agree, saw no trace of the sign of repetition.

208. On a cylindrical shaft of bluish marble, with slight indications of fluting. Height .94; diameter .38. Broken at top and bottom; the inscription, however, is complete below.

Δαμέας 'Αμαράντου. | Γ(αῖος) 'Ιούλιος Φιλέως. | Φιλουμένος Σωτηρίδα. | Δυ-
 5 σικράτης Δαμοκράτους. || Δαμόνικος (Δαμονίκου). | Πολύενκτος Διονυσίου. | Σπαρ-
 10 τιάτης Σωσιδάμου. | Εὐδαμιάκων Εὐκτῆμονος. | 'Αρείων Εὐτύχου. || Νικοκλῆς
 Κλέωνος. | Μ(ᾱρκος) Οὐλπίος 'Αφθόνητος. | Σπονδοποιόι. | Νεικάρων 'Αρείονος, |
 15 Δαμόνικος (Δαμονίκου), || Θεόξενος Φιλέωτος. | Λεοντᾶς, δημόσιος.

Forms of letters Α Ε Θ Λ Ξ Σ (once C) Φ Ω; slight *arices*.

209. On a cylindrical shaft of bluish marble. Height .91; diameter .36.

— — — [Δ]εξιμάχου τὸ β' | — — [Ισ]οχρύσου | — — [Καλ]λικρατίδα | — — —
 Φιλο[κλ]εύου(ς).

Forms of letters Α Α Ε Ε Μ Σ Φ: the form of ξ + is especially to be noted. The surface of the stone is much damaged, and of the rest of the inscription nothing remains except traces of a Υ over the ξ of l. 1. Owing to a fault in the stone the χ of l. 1 was written a little above the line: the ου following it was twice written, once in the same horizontal line as Δεξιμά, the second time continuing the upward direction of the αχ.

210. On a stele of building marble, cut into three blocks for building purposes. Height .76; breadth .6; thickness .15.

Le Bas-Foucart 173 a.

Γέροντες [ἐπ]ὶ Γ(αῖου) 'Ιου(λίου) Φιλοκλῖδα, ᾧ(ν) | πρέσβυς Διο[φάν]ης
 Νικία τὸ ε'. | Τι(βέριος) Κλαύδιος Νικ[ιππί]δας υἱὸς (Νικιππίδα) τὸ δ'. | 'Αριστομένης
 5 [Ἐπ]ικτήτου τὸ γ'. || 'Αριστονικίδα[ς] Ε[ὐ]τυχιδα τὸ γ'. | Δαμοκράτης Φιλέ[ρ]ωτος
 τὸ γ'. | Γράνιος Γρα[νί]ου τὸ γ'. | Σώανδρος Τί[μ]ωνος τὸ γ'. | Νικοκράτης
 10 [Νικ]οβούλου τὸ γ'. || 'Αριστόβιος 'Α[ρι]στοβίου. | 'Αγιάδας Δαμ[οκρ]ατίδα τὸ γ'. |
 'Αριστοκλῆς [Καλ]λικράτους τὸ β'. | Τι(βέριος) Κλαύδιος Δαμ[οκράτης] τὸ β' ?.

Ἀντίοχος Ἀν[τιό]χου (Ζευξί)[ιππώ] κά(σις). || Τι(βέριος) Κλαύδιος Ἀ[ρμό]νικος τὸ β. | 15
 Ἀλεξίμαχος [Σω]τηρίχου τὸ α'. | Ἀλκαστος Τιμο(κ)ρίτου τὸ β. | Τιμοκλῆς Θε[ο]δώρου
 τὸ β. | Σωκλίδας Κ[λε]ωνύμου. || Χάλινος Χαλ[ίνο]ν Ἐνυμαντιάδα κά(σις). | Ἱεροκλῆς 20
 Ἱε[ρο]κλέους Ἐνυμαν[τιάδα] κάσις. | Νικίας Τετ[αρτ]ίωνος. | Ἱε[ρο]κλῆς Δ[εξ]ίππου. |
 Ἀρισ[τοκλῆ]ς Καλλικράτους νέ(ος). || [γραμμ]ατέ[ις] Γ(άιος) Ἰού(λιος) Πωλλίων 25
 Ρούφ(ο), | --- (α)ς (---). Μάγρος τὸ γ. | Μᾶρ(κος) Ἐπαφρόδιτος.

Forms of letters Α Ε Μ Σ Θ ΝΕ : the writing is elaborate, with marked *apices*.

The only material points in which my copy differs from Foucart's are l. 19, where the stone shows Σωκλίδας, not Σωκλείδας, and l. 26, where I read Λ < κ before μάγρος, with the consequent correction γραμματέ[ις] (l. 25) for γραμματέ[ύς]. In l. 14 I read ΖΕΙ=ΙΙΙΙΙΙΙΙΙΙ : Foucart's copy shows ΧΟΥΣ For the phrase τῷ δεῖνι κάσις see p. 20, § 27: Ζεύξιππος occurs only here as the name of an eponymous patronomus.

211. On a fragment of a slab of white marble; the top and l. hand edges are preserved. Height .37; breadth .58; thickness .18.

Martha, *Bull. Corr. Hell.* i. 380, No. 3.

Γέροντες ἐπὶ Μ(άρκου) Ο[ύλπι]ου | Ἀφθονήτου, δν πρ[έσβυς] | Σωσίπολις
 Εὐδάμο[υ], | Πεισίδαμος Τειμο[κλέος] ? || (Νεικ)[ί](ας Δ) --- (ο) -. 5

Forms of letters Α Ε Θ Μ Σ Φ : very slight *apices*.

In l. 1 Martha restores Ο[ύλπιαν]οῦ, for which, however, there does not seem to be sufficient room on the stone. The Μ. Οὔλπιος Ἀφθόνιος who occurs in No. 208, l. 11, is probably the same as the patronomus of the present inscription. The restoration Τειμο[κράτους], proposed by Martha in l. 4, is too long for the given space. In l. 5 he reads ΗΦΙΪΑΣΤΕΑΤΙΟ : I seem to see a Δ after the Σ, but between that and the Ο all traces of letters have disappeared.

212. On a fragment of a stele of bluish marble. Height .15; breadth .35; thickness .08. Complete on the l.

Martha, *Bull. Corr. Hell.* i. 382, No. 8: a fragment of the longer inscription C.I.G. 1248.

[Τιβ(έριος) Κλ(αύδιος) Ἀ](ρ)ισ(τοτέ)[λης | φιλόκαι](σ)αρ καὶ δικαί(ο)ς[ατος] |
 --- (ς) Σεραπίω[νος] | --- διατος . . . (ως) Δαμο --- || --- ης Νικοκλ(ῆ)[ς] 5
 (Νικοκλέους). | Φίλωνεικίδας Φιλ(ί)ππου. | Χρυσέρως (Χρυσέρωτος). | Μᾶρκος
 Δα(μ)[οκράτους]. | Ἀριστόδ(α)μος Νικα --- || Ἀριστ[ότιμος] Εὐδαιμοκλέους. | 10
 (Θεο) ---

Forms of letters Α Σ Φ : prominent *apices*.

Fourmont's copy (C.I.G. 1248) omits altogether ll. 3-5 and 11. L. 1 Ϊ Σ Ι Υ Ι Ζ. L. 5 Η Σ Ν Ι Κ Ο Κ Λ Ξ. L. 6 Boeckh had corrected Fourmont's ΦΙΛΩΝΙΚΙΔΑ to Φιλ[ο]νικίδα[s]. L. 11 Ο Φ Ξ.

213. On a column shaft of bluish marble. The upper part is broken off. Height .40; diameter .35.

Martha, *Bull. Corr. Hell.* i. 385, No. 13.

5 Νέων, | Δαμάρου(ς σ[υν])έφηβος, πρέσ(β)[υς] | νομοφυλάκων, || ιεροθύτης
ἐπὶ | Νικία πατρωνόμου. | Νέων (Νέωνος) υἱὸς σπονδοφόρο[ς] <

Forms of letters Α Ε Θ Μ Π Σ Φ Ω: very slight *apices*. Writing careful and regular. The sign at the end of l. 8 seems merely ornamental. Martha read Νέ[ων] | Δαμάρου[ς] | ἔφηβος, κτλ., but at Sparta an *ephebus* could hold no magistracy at all, while Neon is head of the college of *νομοφύλακες* and has previously been *ιεροθύτης*: he has, moreover, a son old enough to be a *σπονδοφόρος*. On the stone I see ΔΑΜΑΡΟΥΣ<.

214. On a block of white marble, complete on the r. and l. Height .25; breadth .39; thickness .20.

Collitz-Bechtel 4457.

5 — — [ἀγ]ορανόμος ἐπὶ Πασι[μάχων. | Σύναρχοι | Κληνικίδας Κληνίκεος. || 'Αρισ-
10 τοκράτης | 'Αριστονίκου. | Πεισίστρατος | 'Αριστίππου. | [Δα](μ)ονικίδας || — — —

Forms of letters Α Μ Σ; slight *apices*.

Date: probably first century B.C.

L. 3 'ΣΥΝΑΡΧ' das Wort ist abgekürzt,' Collitz-Bechtel. Though indistinct, however, the last two letters of Σύναρχοι are certainly visible on the stone. Foucart rightly read Πεισίστρατος (l. 7) and 'Αριστίππου (l. 8) as against the Τεισίστρατος and 'Αρετι. ππου of Conze-Michaelis.

For the formula of the inscription compare No. 216.

215. On a block of white marble, broken on every side; the inscription, however, is complete above. Height .38; breadth .42; thickness about .17.

Le Bas-Foucart 168 a.

5 'Ιούλιος Νεικήφ[ορος. | ἔφ]οροι ἐπὶ Λυκούργου | [ὦν] πρ(έσβυς) 'Αριστό-
τειμο[ς]. | . . (Φ)ύρνιος 'Αγαθία[ς]. || [Νε]κάσιππος Εὐη[μέρου]. | — —

Forms of letters Α Ε Θ Π Σ; *apices* marked.

Date: reign of the Antonines.

L. 4 Foucart reads Φ)ύρνιος: but the letter before ν, though damaged, seems to me to be φ rather than ο, and I have, though not without some hesitation, written . . (Φ)ύρνιος, the two vacant spaces representing some *praenomen*. L. 5 [Νε]κάσιππος is certain: Foucart reads [Ν]κάσιππος.

In *C.I.G.* 1244 (ll. 13–18) we have a second list of the ephors of this year: [*Εφοροι] ἐπὶ Λυκούργου ὦν πρέσβυς | — — — τειμος, | — — — 'Αγαθίας, | — — — ης 3 Σειδέκτα συνέφηβος, | — — ιππος Εὐημέρου, | — — — άτης. Our present inscription enables us to restore ll. 14, 15, and 17.

216. On a grey marble stele, with pediment and acroteria. Height .62; breadth .32; thickness .05.

Collitz-Bechtel 4452.

Ἀγασίνικος Σω|κλείδα ἐπιμε(λ)[η]|τὰς ἐπὶ Δαμάρ(ε)ος. Σύνναρχοι· || Πολυκλῆς 5
Γορ|γίππου. | Δάμππος Ἀβο|λήτου. | Τιμόκριτος Ξέ||νωνος. | Καλλικράτης Λυ|κεί- 10
νου. | Φιλόμουσος Ἰε|ράχου.

Forms of letters Α Ε Π Σ; exaggerated *arices*.

For the formula of the inscription compare No. 214.

Date; probably 1st century B. C.

217 A. On a stele of bluish marble with pediment. Complete on all sides. Height .64; breadth .36; thickness .09. Found in the field of D. Matalas to the east of the Acropolis, outside the wall.

Collitz-Bechtel 1379; Dittenberger² 482; Michel 312.

Ἐπὶ ἱεραπόλου τῷ Ἀπόλλωνι τῷ Ἀ|κτίῳ Θευδότου τοῦ Σώτωνος Ἀνα|κτοριέος,
γραμματέος δὲ τῇ βου|λαί Κλεάνδρου τοῦ Λυκίσκου Ἀνα||κτοριέος, προνόμιον δὲ 5
Σωπά|τρου τοῦ Σωτίωνος Ἀνακτοριέος, | καὶ συμπρονομιόνων Ἀριστάν|δρου τοῦ
Ἀρχεστράτου Θυρρείου, | Ἀλεξιμάχου τοῦ Καρδαμίωνος Δι||μναίου, Φιλιστίωνος 10
τοῦ Δεξάν|δ(ρ)ου Ματροπολίτα, μηνὸς Κουρο|τρώπου ἔδοξε τῇ βουλῇ καὶ | τῷ κοινῷ
τῶν Ἀκαρνάνων προξένους| εἴμεγ καὶ εὐεργέτας τοῦ κοινῷ || τῶν Ἀκαρνάνων κατὰ 15
τὸν νόμον Γό(ρ)|γιν Ἀλκαμένεος, Δαμασίδαν Ἀν|δροβούλου, Λαχάρη Ἐπηράτου
Λακε|δαίμονιους, αὐτοὺς καὶ ἐγγόνους, | καὶ εἴμεν αὐτοῖς ἀσφάλεια καὶ ἀ||στυλίας, 20
καὶ πολέμων καὶ εἰρήνας, | καὶ γᾶς καὶ οἰκίας ἔγκτησιν, καὶ | τὰ ἄλλα τίμια καὶ
φιλόανθρωπα πάν|τα ὅσα καὶ τοῖς ἄλλοις προξένοις | καὶ εὐεργέταις τοῦ κοινῷ τῶν
Ἀ|καρνάνων ὑπάρχει. 25

The letters are carefully inscribed: the lines show a slight curvature.

Forms Α Α Μ Ξ Υ.

Date: the second half of the third or first half of the second century B. C.¹

217 B. On a large stele of greyish marble, with pediment and acroteria: at the foot is a projection for insertion in a socket. Height 1.15; breadth .50; thickness .14.

Collitz-Bechtel 4430; Vischer, *Inscriptiones Spartanæ partim ineditæ VIII* (Bâle, 1853) No. 1; Michel 181. Cf. Swoboda, *Griech. Volksbeschlüsse*, pp. 108, 141.

Πόθοδον ποιησαμένον Δαμίωνος | τοῦ Θεοκρίτου Ἀμβρακίωτα περὶ | προξενίας
καὶ ἐπελθόντος ἐπὶ | τε τὰς συναρχίας καὶ τὸν δᾶ||μμον καὶ ἀπολογισαμένου ᾧ ἦν 5
πποι[η]κῶς εὐχρηστα καὶ κατὰ κοινὸν καὶ | κατ' ἰδίαν τοῖς ἐντυγχάνουσιν τῶν
π[ο]λιτῶν, ἔδοξε τῷ δάμῳ πρόξενον | εἴμεν τὰς πόλεος Δαμίωνα Θεοκρίτου ||
Ἄ|μβρακι[ω]ταν καὶ αὐτὸν καὶ ἐγγόνους, | [κ]αὶ ὑπάρχειν ἀτέλειαν αὐτῷ τε καὶ 10
ἐγ[γ]όνοις καὶ γᾶς καὶ οἰκίας ἔγκτησιν | [εἰ] οἰ(κ)οῖε(ν) ἐλ Λακεδαίμονι· ὁ δὲ
ἐγδο(τ)ήρ ἐγδότης στάλαν λιθίναν, εἰς ἣν || ἀναγραφείσα ἂ δεδομένα προξενί(α) | 15
ἀνατεθῆσεται εἰς τὸ ἱερὸν τῆς Ἀθῆνας | κατὰ συγγραφάν, ἣν κα γράψει ὁ ἀρχιτέκ-
των· τὸ δὲ ἀνάλωμα δόντω οἱ ταμίαι· | ἐπαινεῖσθαι δὲ αὐτὸν καὶ ἐπὶ τῇ ἐν||δαμίας 20
καὶ ἀναστροφῇ αἱ πεποιήται | ἐν τῇ πόλει· καλεσάντω δὲ αὐτὸν | καὶ οἱ ἱεροῦνται
ἐπὶ ξένα ἐπὶ τὰν κοινὰν ἐστίαν.

¹ Michel—'2^e moitié du III^e s. av. J.-C.'; Foucart—'vers l'année 220'; Collitz—'kurz nach 200 v. Chr.'; Dittenberger—167-146 B. C.

Forms of letters ΑΕΘΜΠΣ.

Line 13 beginning. Vischer gives very hesitatingly ΟΙ-ΟΙΕΧΛ. Foucart reads ΟΙΚΟΙΕΝΕΛ remarking that the third and seventh letters are doubtful, and that on the l. one or possibly two letters are lost, so that the restoration of [εἰ] οἰ[κ]οῖ[ν] ἐλ Λακεδαιμονι naturally suggests itself. Meister (*ap.* Collitz-Bechtel) reads οἰ[κ]ο[ύ]σιν ἐλ, but had he seen the stone he would have recognized that Foucart is justified in regarding the ΟΙ. ΟΙΕ. as certain, and in maintaining that one or two letters are lost at the beginning of the line¹.

Date: 221-220 B.C. (Foucart); after 188 B.C. (Swoboda).

218. On a stele of white marble with pediment and acroteria. Height .72; breadth .33; thickness .04. Found in the field of Georgopoulos at Magoula.

Collitz-Bechtel 4501 (pp. 41, 145); *Bull. de l'École Française d'Athènes*, p. 57. A facsimile of the inscription is given by Preger, *Athen. Mitteil.* xxii. 334.

5 Ὀρθείῃ δῶρον Δε|οντεὺς ἀνέθη|κε βοαγός βψλ'
μῶαν νικήσας || καὶ τάδε ἔπαθλα | λαβών. βψλ'
καὶ μ' ἔστυψε πα|τήρ εἰσαρίθμοις | ἔπεισι. βψλ'

Forms of letters ΑΕΘΠΣΨ: *arices* slight. Between the first and second pentameters is a vacant space of slightly less than two lines, probably intended for the insertion of a second hexameter. The sum total of the numerical values represented by the letters amounts in each line to βψλ', i. e. 2730.

219 + 501. Two adjoining pieces of a thin stele of white marble, with incised pediment and acroteria. Height .47; breadth .29; thickness .03. Complete except for the l. hand upper corner.

Collitz-Bechtel 4500 (pp. 41, 145); *Bull. de l'École Fr. d'Athènes*, p. 57.

5 [Ἀγαθῇ τύ|χη] | Φίλητορ | Φιλήτω | ἐπὶ πατρο|νόμω Γορ|γίπῳ τῷ (Γορ-
γίπῳ) | νεικάαρ κεαναν | Ἀρτέμιτι Βωρσέα | ἀνέσθηκε.

Forms of letters ΑΕΠΣΦ; slight *arices*. Line 1 is inscribed on No. 501, the rest on No. 219. The groove which held the iron sickle (?) is almost complete.

Date: reign of Marcus Aurelius. A striking example of late archaizing.

Written in ordinary Greek the inscription would run: Ἀγαθῇ τύχῃ Φίλητος Φιλήτου ἐπὶ πατρονόμου Γοργίππου τοῦ Γοργίππου νικήσας κεαναν (?) Ἀρτέμιδι Ὀρθία ἀνέθηκε.

220. On a stele with incised pediment, above which on the l. is a palm branch and part of the groove for the insertion of the sickle. Part of the l. edge is preserved. Height .55; breadth .40; thickness .05.

¹ Meister appeals to Vischer's facsimile where no letters are missing at the beginning, though he quotes Vischer's opinion that the space before Λακεδαιμονι is sufficient for about ten letters, of which he tentatively gives eight.

Collitz-Bechtel 4499 (pp. 40, 145); Wide, *Lakonische Kulte*, p. 326.

Ἀγαθὰ | τύχα. | Μ(ἄρκουρ) Ἀνρ(ῆλιουρ) Ζεύξιπορ ὁ κ[αὶ] | Κλέανδρου Φιλομούσῳ
 ἱε||ρεὺρ Δευκιπίδων καὶ Τινδαριδᾶν, βουαγὼρ μικκιχιδρομέ|νων ἐπὶ πατρονόμῳ 5
 Πο(πλίῳ) Αἰλίῳ | Δαμοκρατίδα τῷ Ἀλκανδρίδα, ἀρ|χιερέορ τῷ Σεβαστῷ καὶ τῶν ||
 [θ]είων προγόνων ὠτῷ, φιλοκ[αί]σ[α]ρορ καὶ φιλοπάτριδορ, αἰ[ω]νίῳ ἀγορανόμῳ, 10
 πλειστον[εῖ]κῳ | παραδ[ό]ξῳ καὶ ἀρίστῳ Ἑλλά|νων, | νεικά[ρ] κασσηρατόριν, [μῶαν ?] ||
 Ἄρτ[ε]μιδι Βωρθέα ἀν[έ]θη|κεν. 15

Forms of letters Α Ε Θ Μ Ζ Ε Φ Ω.

My text agrees with that of Preger (Collitz-Bechtel, p. 145), except that I retain κ[αὶ] in l. 3 and do not alter to κ[ε]. For the spelling Τινδαριδᾶν (l. 5) cf. No. 447 and Collitz-Bechtel 4552.

Date: reign of Marcus Aurelius or Commodus.

221. On a stele of white marble. Height .25; breadth .40; thickness .04.

Collitz-Bechtel 4498 (pp. 40, 145). Cf. Wide, *Lakonische Kulte*, p. 100.

— — — — — | ος καὶ Νεικήφορ | ος οἱ Νεικηφόρου | νεικάαντερ κασ|σηρατόριν
 μῶαν καὶ [ω]||αν Ἀρτέμιδι Βωρθέα ἀν[έ]θηκαν ἐπὶ πατρονόμ[ου] Μάρ(κου) Ἀνρ(ῆλιου) 5
 Σωσινεῖκου | τοῦ Νεικάρωνος φ(ι)[λ](ο)[καί]|(σαρ)[ος] καὶ φιλοπάτριδος|.

Forms of letters Α Ε Θ Μ Ζ Ω: workmanship careless. Above the inscription to r. and l. are the ends of the hollowed grooves in which were fastened the sickles (?) dedicated to Artemis Orthia.

Date: reign of Marcus Aurelius or Commodus.

Line 4. The last letter may be Ο or Ω; Preger adopts the former, Foucart the latter. Line 8 ΦΙ Ω. Line 9 Σ Ρ.

222. On a stele of white marble, broken on the l. and below. Height .45; breadth .22; thickness .08.

Collitz-Bechtel 4496. The reference to Hirschfeld's publication of this inscription should read *Bull. dell' Inst.* 1873, p. 189. Add H. von Prott, *Leges Graecorum Sacrae*, fasc. I, No. 14.

— — — — — Διὶ Ταλειτίτῃ | — — — — — [καὶ Αὐξή]σιᾷ καὶ Δαμοίᾳ | — — — — — ὦ ἀπὸ
 τοῦ παρῶ | — — — — — ν μερίδα θεοῦ || — — — — — ου δὲ οὐδενὸς | — — — — — [ἀμ]φι- 5
 δεκατία φοι | — — — — — δων ἄριστον τα | — — — — — ο διδασκάλῳ ἀλ | — — — — — ι
 νόμος κωλύει || — — — — — τον ἄρτος ἐννε | — — — — — βα, κρέας τρίτον | — — — — — 10
 [χ]οῖνιξ, τυροῦ το | — — — — — τρώγανᾳ ταῖς δὲ | — — — — — σ τριακάδος ποι ||
 — — — — — ν δύο ἀλφίτων | — — — — — ως τρώγανᾳ σπον | — — — — — [Φλ]οιασίον νου- 15
 μνία | — — — — — [εἰ](δειπν)είταν καὶ | — — — — — [χ](οιρία) μο. || — — — — —

Forms of letters Α Ε Ξ Π Ζ Ω.

For a discussion of some of the points raised by this inscription see *Ath. Mitteil.* 1904, p. 9 foll.

L. 1. For Ζεύς Ταλειτίτας see Wide, *Lakon. Kulte*, p. 18, 216, 219 foll. L. 2. For Αὐξήσιᾷ καὶ Δαμοίᾳ (Δαμία) cf. *I. G.* iv. 1539, Le Bas-Foucart 286 b, Hdt. v. 82-87 (Aegina), Pausan. ii. 32. 2 (Troezen), Baunack, *Stud.* i. 64. L. 6. ἀμφιδεκατία, the twenty-first of the month. L. 8. Von Prott reads — — φ διδασκάλῳ and conjectures ἐκάσ[τ]ρω δ. L. 17. The first of Phloiasios: cf. Steph. Byz. s.v. Φλοιῶς Λακεδαιμόνιοι τῶν μηνῶν ἓνα Φλιάσιον καλοῦσιν, and Hesych. Φλυήσιος· ὁ Ἑρμῆς. καὶ μήν τις.

L. 18 Α-Ι-Τ-ΜΕ. L. 19. ΟΙΡΙΑ. Von Prott conjectures τοῦ παρό[ντος] (ll. 3, 4); [τελ?] (έ)ου δέ (l. 5); Φοί[βω] (ll. 6, 7); ἀλ[φίτων] (ll. 8, 9); [κόλλυ]βα (l. 11); τυροῦ τό[μος] (ll. 12, 13) σπον[δ] — (ll. 16, 17).

223. On the front of an altar broken below. Height .25; breadth .22; thickness .16. The altar has a moulding above, on which is inscribed l. 1. In the upper surface is a hollow in the form of a shallow bowl. At the four corners are ornaments in relief, perhaps representing birds' heads, while at the back is a crescent in relief.

Διὶ ὑψίστῳ | εὐχὴν.

Forms of letters ΕCΨΩ. The inscription is complete. Beneath l. 2 is a leaf in relief.

224. On a fragment of a stele of white marble, broken on all sides. Height .20; breadth .30; thickness .11.

Collitz-Bechtel 4439.

— (σα) πρ(ο) — — — | — — — καὶ ἀποδίδωμι τὰς καταξί[ας] — — — |
 — — — σματα' Ἀρτεμιτίου τὰς α — — — | — — — [ἄρχο]ντες ἐπέκριναν' ἐπεὶ
 5 τὰς πόλεο[ς] — — — || — — — καὶ πλείονοις οἱ ἄρχοντες θέλον[τες] — — — | — — —
 πρ[α]γμάτων τῶν ὑπερχρονούντων α — — — | — — — [τ]οὺς εὐκαιροῦντας ἐν
 διαφόροις τῶ(ν) — — — | — — — [δι]άφο[ρ]α καὶ συνεπιλαβέσθαι τῶν κο[ινῶν]
 10 χρημάτων — — — | — — — ον[τες] ἐν τῷ δ' ὑπέδειξαν, διότι — — — || — — — [οὐκ
 ἄλλαν χ]ρεῖαν εἰσὶν ἔχει, ἥ ἂ πόλις δι(στ) — — — | — — — ν δέ ὅτι εἴησαν
 δε — — — | — — — μοτ — — — νης α(ῦ)[τ] — —

Letters clearly and carefully cut: forms ΑΛΕΘΘΠ; *apices* very slight. Date: second or first century B.C.

My text agrees with Foucart's (i.e. Collitz-Bechtel) except in the following points. L. 1 is omitted by F. I read ΣΜΠΡΥ above the ας κα of l. 2. L. 7 ΤΩ F. ΤΩΙ M.N.T. L. 9 ΤΩΙΑΥ F. ΤΩΙΑ-Υ M.N.T. L. 10 ΠΟΛΙΣΑΥ F. ΠΟΛΙΣΔΙΟ- M.N.T. L. 12 ΜΟ F. ΜΟΤ M.N.T. ΜΥΛ F. -ΝΗΣΑ- M.N.T.

The restorations are due to Foucart except l. 8 χρημάτων and l. 10 οὐκ ἄλλαν, suggested by Meister (*ap.* Collitz-Bechtel). Foucart reads καταξί[ας χάριτας] in l. 1, [ψηφί]σματα in l. 2 (where Meister conjectures [τελέ]σματα), and [οἱ ἄρχον]τες in l. 9. Meister proposes [χρη]μάτων in l. 6 but the γματων is clear. Between ll. 2 and 3 is a vacant space.

The document is too mutilated to allow of any restoration, but from l. 7 it would seem that it has to do with overdue debts to the Treasury.

225. On a fragment of a massive stele of bluish marble, broken on all sides. Height .30; breadth .34; thickness .18.

— ΙΟΥ — — — | — — ἰδας Ἀρίστων[ος?]. | Πα](σ)ικράτης ([Πα]σικράτεος). |
 5 — — ἰων Νικ[α]. || — — λέας Δαμοκλέ[ος]. | [Δαμ?]ονικίδας Δαμο(κ) — — | Νομο-
 10 φύλα[κ]ες. | — — τος ποσ | [Καλ](λ)ικρα[τ]ίδας Σ — — — || [Φιλό](ξ)εν(ος
 Θε)[οξένου?].

Letters very broad with marked *apices*: Α Ε Σ Ω.

L. 10 = Ε Ν Ο Υ Ο Υ. Perhaps we may read [ε](φορ)[οι] -- in l. 1 (cf. p. 10).

226. On a white marble stele with projecting cornice above. Height .35; breadth .25; thickness .03.

Ζανὶ Ἐλευθερίοι Ἀντωνίνοι | Σωτήρι.

Forms of letters Α Ε Θ Σ Ω: in l. 1 the Υ is written inside the Ε, in l. 3 the final Ι inside the Ο. Above the inscription are two palm branches, a wreath, and a leaf.

227. On a block of greyish marble. Height .37; breadth .42; thickness .30.

Le Bas-Foucart 189 (?).

Ζανὶ Ἐλευθερίοι Ἀντωνεῖνοι | Σωτήρι.

Forms of letters Α Ε Θ Ω. Above the inscription is a wreath between two palm branches.

This is probably the inscription published in Le Bas-Foucart 189, though the forms used there are Θ Σ.

228. On a fragment of a circular base of greyish marble. Height .32; diameter .47.

Ζανὶ Ἐλευθερίοι Ἀντωνεῖνοι | Σωτήρι.

Forms of letters Α Ε Θ Ω Ρ Ω.

228 A. On a circular base of white marble. Height .20; diameter .40. Said to have been found to the north of modern Sparta at the foot of the Acropolis hill.

Ζανὶ | Ἐλευθερίοι | Ἀντωνεῖνοι | Σωτήρι.

Forms of letters Α Ε Θ Ω. On the l. of the inscription is a palm branch, on the r. a wreath, branch, and another object, perhaps an ear of corn.

229. On the face of a block of white marble, consisting of a fluted column cut vertically through the centre: broken at the top. Height .47; diameter .21.

[Ζανὶ | Ἐλευθερίοι | Ἀντωνεῖνοι | Σωτήρι.

5

Forms of letters Α Ο Σ Ω. Below the inscription a leaf.

230. On the shaft of a column of greyish marble: height .71; diameter .22. The column is fluted in the lower part of the inscribed side.

Collitz-Bechtel 4494: to the references there given add Cauer², 35.

[Ζ]ανὶ | Ἐλευθερίοι καὶ | Ὀλυμπῖοι Ἀντωνεῖνοι Σωτήρι.

5

Forms of letters Α Θ Σ Ω: ligatures Ψ and ΝΕ. Below are two palm branches with a wreath between them.

231. On a block of white stone. Height .36; breadth .23; thickness .13.

5 *Zavì* | 'Ελευθε|ρίοι | 'Αν|τωνεί||νοι Σω|τήρι.

The letters are very carelessly incised: forms ΑΒΩΕΛ. Beneath the inscription are a wreath and palm branch.

232. On a block of white stone. Height .35; breadth .15; thickness .13.

5 *Zav[i]* | 'Ελευ|θερίοι | 'Αντω||νείνοι | Σωτή|ρι.

Forms of letters ΑΕΘΩ: very slight *apices*. Below the inscription a palm branch.

233. On a block of bluish marble. Height .47; breadth .31; thickness .08.

Dressel-Milchhoefer, 438, No. 15 (?).

Zavì | 'Ελευθερίοι | 'Αντωνεί|νοι Σωτήρι.

Forms of letters ΑΕΘΩ: *apices* slight. Above the inscription is a wreath between two palm branches; below it, a leaf.

The inscription seems to be the same as that published by Dressel-Milchhoefer, though they represent the final ρι as forming a fifth line.

234. On a stele of bluish marble, with a projection at the foot for insertion in a socket. Height .48; breadth .28; thickness .16.

5 *Zavì* | 'Ελευθε|ρίοι | 'Αντω|νείνοι || Σωτήρι.

Forms of letters ΑΕΘΕΛ: *apices* slight. Below the inscription are two palm branches with a wreath between them.

235. On a rough block of greyish marble, with indications of fluting at the back. Height .68; breadth .21; thickness .15. The surface is very much worn.

5 *Zavì* | Ε|λε(υθ)ε|(ρ)|(ί)(ο)ι | 'Αν|[τ](ω)νεί|| (νο)ι (Σ)ω||τήρι.

Forms of letters ΑΕΗΘΩ: *apices* slight. Above the inscription are a wreath and two palm branches, below is a leaf.

236. On a stele of white marble, broken at the top. Height .48; breadth .22; thickness .13.

5 [*Zavì* | 'Ε]λευθε|ρίοι | 'Αντω|νείνοι || Σωτήρι.

Forms of letters ΑΕΘΕΩ. Below are two palm branches and a wreath.

237. On a stele of white stone, with projecting cornice. Height .35; breadth .22; thickness .10.

5 *Αὐτοκρά|τορος* 'Α|δριανού | Καί|σαρος || Σωτήρος.

Forms of letters ΑΟΕΩ.

238. On a fragment of a white marble stele. Height .28; breadth .33; thickness .15. Part of the top and r. hand edges is preserved.

C. Bursian, *Bull. dell' Inst.* 1854, p. xxxv; Martha, *Bull. Corr. Hell.* i. 384, No. 12.

--- της | --- έχούσης | --- [Λ](ογγ)είνου τοῦ | --- (ς) τοῦ ἀγῶνος
τῶν || --- [ἀγωνοθ](ε)του τῶν μεγάλων | --- (Μ)άρ(κου) Αὐρ(ηλίου) Νάρδου 5
τοῦ | --- [γραμμ](α)τέως δὲ | --- ου | ---

Letters thick and unskilfully cut. Forms ΑΕΣΩ: *apices* slight. The restorations are due to Martha, except in l. 3 ∪ Ι ΕΙΝΟΥ. In l. 4 Martha conjectures [τοῦ μεγίσ]του ἀγῶνος and at the beginning of l. 6 [Εὐρυκλείων].

239. On a cylindrical base of bluish marble. Height .42; diameter .28.

Αὐτοκράτορος | 'Α(δ)ριανοῦ Καίσαρος Σεβαστοῦ | Σωτήρος.

Forms of letters Α Ε Σ Ω.

The lapidary has written 'Ατριανοῦ by error in l. 2.

240. On a cylindrical block of bluish marble, broken above. Height .55; diameter .20.

Αὐτοκρά|τορι Καίσαρι | 'Αδριανῷ Σω|τήρι.

Forms of letters Α Σ Ω.

241. On a fragment of a stele of bluish marble; only the right edge is preserved. Height .15; breadth .40; thickness .15.

Martha, *Bull. Corr. Hell.* i. 383, No. 9.

--- οἱ σ(τρ)αταγοὶ καὶ ἡ πόλις Λακεδαι[[μονίων ἐφόροις κ]αὶ τῇ πόλει
χαίρειν· πόθοδον | [ποιησαμένων π]οτί τε τὰν βουλ[άν καὶ τὰν ἐ]κκλη[σίαν --- το]ῦ
Λέοντος Αἰσχρίωνος τ[οῦ] Αἰσχρω[[νος ---]πολιτῶν καὶ ἐνφανίζομ(ε)[ω]ν 5
πε[ρὶ] --- | --- (ἀ)χου καὶ Ἱπποθράεος τοῦ (Ἱπποθρά)[εος ---].

Forms of letters Α Ε Θ Ο Σ Φ Ω; no *apices*.

The restorations in ll. 1 and 2 are due to Martha. L. 1. Before οἱ στραταγοὶ there is room for a word of about ten letters ending in -ων (or -άν), giving the name of the state from which this letter comes. For the formula cf. No. 262. L. 2 ΧΑΙΡΕΙΝ; Martha gives ΧΑΙΡ... L. 3 Martha restores ποιησάμενος (?), as parallel to ἐμφανίζων in l. 5 (see note ad loc.): the construction, however, demands a genitive absolute. I restore βουλ[άν καὶ τὰν ἐκκλη[σίαν]: Martha reads βουλὰν κλη. L. 4. The τ[οῦ] after Αἰσχρίωνος, omitted by Martha, is certain: he reads ... υλέοντος, but we have plainly in the early part of the line a proper name (containing about six letters) of which Λέοντος is the patronymic. L. 5. The editor writes [νος] πολιτῶν καὶ ἐμφανίζ[ω]ν τὰν πε... The first word, however, is clearly the ethnic giving the state to which the two persons referred to belonged, and must therefore be written --- πολιτῶν. The third word I read ΕΝΦΑΝΙΣΜΕΝ.Ν, a hitherto unknown use of the middle of ἐμφανίζω, 'to declare.' L. 6 Martha reads θοκλέο(υ)ς τοῦ On the stone I see ΑΧΟΥΚΑΙΠΠΟΘΡΑΕΟΣΤΟΥΙΤΤΟΡΑ. Ἱπποθράης stands for Ἱπποθράσης as Ὀναίτης for Ὀνασιτέλης (Le Bas-Foucart 283), Λυξενίδας for Λυσιξενίδας (No. 205), Σωίνκος for Σωσίνκος (ibid.), μῶα for μῶσα, i.e. μούσα

(Nos. 218, 221), &c. The name Ἰπποθράσης is, I believe, unknown elsewhere, though Ἰπποθέρης occurs in *I.G.* ii. 1454.

242. On a fragment of bluish marble; only the upper and l. hand edges are preserved. Height .17; breadth .46; thickness .16.

Martha, *Bull. Corr. Hell.* i. 380, No. 5.

*Ε(φ)οροι ἐπὶ Μ ---- | Δαμοκρατίδας. | Κλέανδρος Ἀλκα[μένεος]. | Δαμ(ο)-
κλ[ῆ]ς (Ἀ)ρι(στο) ----.

Forms of letters ΑΠΣ. The surface is much damaged.

L. 4 Martha reads Δαμ . . λ . . τα . . στ, but I can see no sign of a Τ before the second Α. My reading is ΔΑΜΚΛ. ΣΑΡΙΣΤΩ. Κλέανδρος Ἀλκαμένεος figures as Ταυάνριος in No. 206, l. 17, and as γερονσίας in Collitz-Bechtel 4449, l. 18. Δαμοκλῆς Ἀριστο -- is probably the Δαμοκλῆς Ἀριστοκράτεος of No. 205, l. 26.

Date: first century B.C.

243. On a fragment of a herm. Height .35; breadth .29; thickness .25. See p. 159.

Le Bas-Foucart 175 c; Dressel-Milchhoefer, p. 368, No. 158.

Τὸν πάντα ἀριστον καὶ ἀξ(ιολογώτατον) | Σέκστον Πομπ[ῆ]ϊον Ὀνασικρά[τη] ||
5 (Ὀνασικράτους), τὸν ἀσύ[κρι]τον [κ]αὶ ----.

Forms of letters ΛΕΜΞΠΣ: apices very slight.

Date: reign of Antoninus Pius or Marcus Aurelius. The same man appears in a list of ἀγορανόμοι (Le Bas-Foucart 168 b), and as ἀρχιερεὺς τῶν Σεβαστῶν (*C.I.G.* 1357).

244. On a block of stone, with cornice above. Height .26; breadth .19; thickness .15. The top edge is preserved.

Conze-Michaelis, *Annali dell' inst.* 1861, p. 45.

5 [Αὐτοκρά[τορ]ος | [Ἀδ]ριανοῦ | [Κ]αίσαρος || [Σωτῆ](ρ)[ος] ?].

Forms of letters ΑΡΣ; the form of the ρ is specially noteworthy. The final υ and ς of ll. 3, 4 are written inside the preceding O's. Conze-Michaelis read in l. 2 ΧΟΓΚ, proposing the restoration Αὐτοκράτορος Καίσαρος Τραϊανοῦ Ἀδριανοῦ Σεβ(αστοῦ) καὶ Λ. Αἰλ. Καίσαρος κτλ., and remarking that 'il segno nel principio del v. 2 sembra essere ornamentale.' A closer examination of the stone shows that the Κ at the end of l. 2 as well as the Χ at its beginning is a later addition unskilfully scratched on the stone, and formed no part of the original inscription.

245. On a block of dark grey stone: complete above and on the l. Height .39; breadth .32; thickness .11.

Le Bas-Foucart 183 b.

Ἀντίπατρ[ος τοῦ δέινος μυστα]γωγὸς ἀπὸ Θε(ε)[ραπῶν ----] | στρατευσά-
(μ)[ένος κατὰ Περσῶν].

Forms of letters ΑΑΕΘΠΣ.

The restoration is that proposed by Foucart, who suggests that this

'Αντίπατρος may be the father of the priestess Κλαυ. 'Αγῆτα¹ 'Αντιπάτρον (Collitz-Bechtel 4519). The reference in l. 3 is to Lucius Verus' campaign against the Parthians in the early part of his reign, or to those of Septimius Severus or Caracalla (Wolters, *Athen. Mitth.* xxviii. 291 foll.). Compare the inscription published afresh and fully discussed by Wolters (loc. cit.) Μάρκος Αὐρήλιος Ἀλέξυς Θέωνος, στρατευσάμενος κατὰ Περσῶν, ἔτη βιώσας λ' (Le Bas-Foucart 203 b): *C.I.G.* 1253 Νεικοκλῆς νέος, δημόσιος, ἐστ[ρα]τε[υ]μένος δις κατὰ Περσ[ω]ν: *C.I.G.* 1495 Διοσκόρα, χαίρει . . . ἀπελθὼν δὲ εἰς τὴν εὐτυχεστάτην συναχίαν τὴν κατὰ Περ[ρ]ῶν, καὶ ἐπανε[ρ]χόμενος ἐν Ἱεραπόλει ἐτελεύτησεν.

246. On a fragment of a massive stele of bluish marble; complete on r. and l. Height .43; breadth .57; thickness .18.

C.I.G. 1365, ll. 7-15; Ross, *Archäol. Aufsätze*, ii. p. 658, No. 16; C. Bursian, *Bull. dell' Inst.* 1854, p. xxxv.

— — [γυ]μνασίαρχον τῆς τε ἐν τοῖς | ἄλλοις ἅπασιν αὐτοῦ πολεμιεύμασιν
μεγαλοπρεπεί[ας] καὶ τῆς ἐπὶ τῇ δευτέρᾳ γυμνασιάρχίᾳ, ἣν αὐτόθεν | ὑπέστη, 5
ἀσυνκρίτου καὶ | ἀνυπερβλήτου προνοί[ας] τε καὶ φιλοτεμίας, | προσδεξιμένης τὸ 10
ἀν[α]λλ[α]ωμα — — —.

Forms of letters ΑΘΠΣΦ: slight *apices*.

The inscription when complete ran: 'Η πόλις | Σέκ(στον) Πομ(πίον)
Σπάταλον | Ἀγαθοκλέους φιλοκαίσαρα καὶ φιλόπατριν, τὸν || δις γυμνασίαρχον 5
καὶ πα[ρ]τρονόμον καὶ αἰώνιον γυμνασίαρχον, κτλ. . . . || προσδεξαμένης τὸ 15
ἀν[α]λλ[α]ωμα τῆς σεμνοτάτης | καὶ πάντα πρώτης γυναι[κ]ὸς αὐτοῦ Αὐρηλίας Ξενῶς | τῆς
Εὐτύχου.

247. On a fragment of a bluish marble stele, complete on the l. Height .18; breadth .35; thickness .17.

Γά(ιος) Ἰού(λιος) — — — | Γά(ιος) Ἰού(λιος) Κλεόφαντος. | Ἀγαθίας Σωσινί[κ]ου
or -ίδα. | Δαμονεικίδα[s].

On the back of the stone is the inscription:

— — 1ης. Πρατέας, δημόσ(ιος).

Forms of letters ΑΕΘΜΣΩ: marked *apices*. In l. 2 the *ντ* are written in ligature, Ν̄.

In l. 1 only ΙΑΙΟΥΙΙ is left. In l. 4 the reading is probably Δαμονεικίδα[s] (Δαμονεικίδα). On the reverse we have ΔΗΜΟΣΙΟΥ —; for the δημόσιοι at Sparta cf. Nos. 208, 275.

248. On a fragment of a greyish marble stele, broken on all sides. Height .65; breadth .55; thickness .22.

Martha, *Bull. Corr. Hell.* i. 381, No. 7.

— — — ης (Νει)καγ(ό)[ρα]. | — — (ς) Ἀγαθοκλέ(ο)[υς]. | — — [κρ]άτης
(— — [κρ]άτους) Γ(αῖω) Λυσίπ[ρω] κα(σίς). | [δ] δεῖνα (τοῦ δέινος) Εὐρυκλεῖ
κά(σις). || — — δας Ἀριστοκράτου[s]. | — — s Ἀχαϊκοῦ. | [Ἀρ]ιστοκράτης Καμίλλου. | 5

¹ Collitz-Bechtel have omitted to notice the publication of this inscription in *Ancient Greek Inscriptions in the Brit. Mus.* ii. No. cxlii, and have consequently retained the mistaken form Λαναγήτα.

10 [Ἀρι]στομένης ([Ἀρι]στομένους) Εὐρυκλεῖ [κά(σις)]. | [Θε?]όφιλος Καλλικρατίδα. ||
 [Δ](α)μοκλῆς ([Δ]αμοκλέους) ὁ καὶ Φιλ[ο]κράτης. | [᾽Ο]νησίφορος Εὐδαμίδα. |
 [Σ]ωσίβιος ([Σ]ωσιβίου) Τεισαμενῶι [κά(σις)]. | [Ν]εικοκράτης Νεικάρχου. | [Φι]λο-
 κράτης Θεοδώρου.

The letters are large and irregular, and the *apices* very prominent.

Forms ΑΘΣΦΩ.

The only points in which my text differs materially from that of Martha are the following: in l. 1 he reads . . . η[μ ι]κατ . . . ; in l. 9 . . . όφιλος Καλλικρά[τους]; and in l. 11 [᾽Ο]νησιφόρος [αν]τιδα . . . The readings given above in ll. 9, 11 are, however, certain.

249. On a block of bluish marble. Height .085; width .42; depth .13. Complete above and on the l.

Σωκρατίδας Δαμ — — — | Δαμοκρατίς Ἄν — — — .

Forms of letters ΑΜΣΩ: *apices* very slight.

250. On a fragment of a stele of bluish marble, complete only on the r. Height .45; breadth .18; thickness .09.

5 < 11Ω11 — | — — (α)ν τοῦ λυ | — — αλμῃσαν | — — σιν αὐτάς || — —
 τήρησαν | — — σθείσαν πΓ | — — ων τε καὶ τὸ | — — ονονααστ | — — δὲ καὶ
 10 του< || — — (σ)αντος αὐτοῦς | — — [α]ὐτῶν αμπα(ρ) | — — τοὺς περὶ Ἄρι |
 15 — — (ω)ι δόντας α(ὐ)[τ] — — τως εἰς τὰ | || — — [πε](π)οικέναι τ(ᾶ) |
 — — [τε]τρηκέναι | — — [Δ](υ)κούργωι κα | — — εἶχεν ἄν τ(ο) | — — (ο) — — .

Forms of letters ΑΕΚΣΩ; slight *apices*.

251. On a small rectangular base, with a moulding at top and bottom. Height .20; breadth .34; thickness .21.

Collitz-Bechtel 4506.

᾽Ολυμπίχα | Λευκτριάδαν τ[ὸν] | πατέρα ἥρωα.

Letters clear and well cut. Forms ΑΕΗΜΠΛ.

For the title ἥρως given to the dead we have from Sparta this example and two others—No. 589 and Le Bas-Foucart 203 e (Εὐδάμου ἥρως).

252. On a base of white marble, with a moulding above and below. See p. 159. Height .31; breadth .53; thickness .47.

Martha, *Bull. Corr. Hell.* i. 385, No. 14; Dressel-Milchhoefer, p. 374, No. 181.

᾽Επίγονον Φιλοστράτου | βωμονίκην ἀνδρείας ἔνε|κεν, προσδεξαμένων τὸ |
 5 ἀνάλωμα Φοιβίωνος καὶ Ἐπι|κλήτου τῶν ἀδελφῶν.

Writing very careful and regular. Forms of letters ΑΕΞΠΣΦ.

Βωμονίκης was the title given to the boy who showed the greatest power of endurance in the flagellation (διαμαστίγωσις) at the altar of Artemis Orthia. Cf. Hygin. *Fab.* 269: *bomonicae, quia aris superpositi contendebant, qui plura posset verbera sustinere.* The title occurs also in the honorary inscriptions *C.I.G.* 1364 b; Le Bas-Foucart 175 b.

253. On a stele of bluish marble. Height .60; breadth 1.00; thickness .13. Complete.

Le Bas-Foucart 179 a; Vischer, *Inscriptiones Spartanae VIII*, No. 8, *Kleine Schriften*, ii. p. 37, No. 36.

Ἡ πόλ[is ἡ Σ]μυρναίων Γ(άιον) Ἰούλιον | Ἰουλιανὸν τὸν ἴδιον πολεῖτην |
νεικήσαντα τραγοῦδους Οὐρανιαδα γ' καὶ Πύθια καὶ Ἀκτια καὶ κοινὰ Ἀσίας || ιη' 5
καὶ τοὺς λοιποὺς ἀγῶνας πενταετηρικοὺς τε καὶ (τ)ριετηρικοὺς τμ', πολεῖ|τευθέντα
δὲ ἐν ὅλῃ τῇ Ἑλλάδι καὶ Μακεδονίᾳ καὶ Θεσσαλίᾳ. ὧ καὶ Κρητῶν.

Forms of letters ΑΕΘΠΣΩ. L. 5 IH. L. 6 IPIET. Vischer reads IIIET. My copy agrees with Foucart's except in l. 5 where he reads III in place of IH, and l. 6 where he has τριετηρικούς.

Οὐρανιαδα γ' (ll. 3, 4) does not refer to the number of victories, but = Οὐρανιαδα τρίτην (*C.I.G.* 1429 νεικήσας παίδων πάλην Οὐρανιαδα τρίτην, which Boeckh wrongly altered to Οὐράνια [μεγά]λα τρίτην), Οὐρανιάς being a term formed on the analogy of Ὀλυμπίας, and denoting an era. The words καὶ Κρητῶν added at the end of the inscription should probably come at the end of l. 4 κοινὰ Ἀσίας καὶ Κρητῶν, i. e. κοινὰ Ἀσίας καὶ κοινὸν Κρητῶν. L. 6 That τμ' (340) is not an impossibly large number, as Boeckh (*C.I.G.* 1420, τμ' *portentosum est*) and Vischer thought, is proved by the case of Theagenes of Thasos, who won 1,200 (*Plut. Praec. reipubl. ger.* 15, p. 811 E) or 1,400 (*Pausan.* vi. 11. 5) victories. Vischer himself later accepted this reading as correct (*Kleine Schriften*, ii. p. 39).

254. On a stele of dark grey marble. Height .50; breadth .96; thickness .10.

Le Bas-Foucart 162 g.

Πό(πλιος) Μέμμιος Πρατό|λας καὶ Οὐολουσσῆ|νη Ὀλυμπίχα ο(ι ι)ερεῖς | τὴν 5
πεῖλαν ἐποίησαν || ἐκ τῶν ἰδίων Διοσκού|ροις Σωτῆρσι.

Forms of letters ΑΕΠΣΩ: apices marked.

Cf. *C.I.G.* 1261 Θεοῖς | Σωτῆρσι Διοσκόροις. | Γέροντες ἐπὶ Πο(πλίου) Με(μμίον) Πρατολάου τοῦ Δεξιμάχου, κτλ. Foucart regards πεῖλαν here as a mis-spelling of πύλαν; I think, with Conze-Michaelis, that it is more probably a transliteration of the Latin *pila* (*Annali*, 1861, p. 47).

L. 3 Kiessling (*ap.* Conze-Michaelis, loc. cit.) proposed to emend ὅπερ εἰς to οἱ ἱερεῖς. There can be no doubt that ΟΠΕΡ stands on the stone, but the difficulty of getting a satisfactory sense from ὅπερ εἰς and the fact that we know (*C.I.G.* 1340) that in this family was vested a hereditary priesthood of the Dioscuri lead me to regard the conjecture as almost certain, in spite of Foucart's objection that 'il semble difficile d'admettre que οἱ ἱερεῖς puisse signifier que Pratolas était ἱερεὺς, et sa femme Volusséna ἱερεῖα.'

255. On the side of a rectangular block of grey marble. Height .09; width .40; thickness .40. On the upper surface are two dowel-holes.

Ἀνθεστία | χαίρε.

Forms of letters ΑΕΘΣ: apices marked.

256. On a small stele, of which the r. hand top corner is broken off. Height .34; breadth .30; thickness .06.

Φιλοῦσα | χαίρε, | ἔτη βιώσα|(σ)α κγ'.

Forms of letters ΑΕCΩ. In ll. 3, 4 ΒΙΩCΑΕΑ has been engraved in error.

257. See p. 159.

258. On a small stele of white marble. Height .30; breadth .25; thickness .04.

Σωτηρίδα | χαίρε, ἔτη | βιώσας | ξξ'.

Forms of letters ΑΕΖCΩ: *apices* slight.

259. On a small stele of white marble. Height .25; breadth .16; thickness .04.

Μύρων | χαίρε, | ἔτη βιώ|σας κθ'.

Forms of letters ΑΕΘΣΩ.

260. On a stele of white marble. Height .28; breadth .36; thickness .02.

Ἀριούσα | χαίρε, | βιώσασα ἔτη | κγ'.

Forms of letters ΑΕCΩ: *apices* slight.

261. On a stele of white marble. Height .17; breadth .25; thickness .03. The lower part of the stele is broken off, the lower half of l. 3 being lost.

Δαμοῦσα | χαίρε, | ἐτῶν κξ'.

Forms of letters ΑΕΜCΩ: slight *apices*.

262 + 408. On two adjoining fragments of a stele of greyish marble, with pediment and acroteria. Broken at the foot and on the l. Height .50; breadth .40; thickness .14.

Martha, *Bull. Corr. Hell.* i. 383, No. 10.

5 — — — νεατᾶν | — — [γρα]μματεὺς συνέ[[δρων? — —]]σο τὸ πέμπτον καὶ
εἰ[[κοστὸν? — — Δ](α)κεδαιμονίων ἐφόροις || [καὶ τῇ πόλει χα]ίρειν· τῶν ὄντων
παρε| — — — τῷ ἀρχαίῳ ἐν βυβλίῳ | — — γραφα ὑμῖν τὸ ἀντί[[γραφον?
10 — —] κράτης Στεφάνου] | — — — (δ)ν διατ(ε)[λεῖ?] || — — —

Forms of letters ΑΕΜΣΦΩ; slight *apices*. No. 408 contains ll. 1 and 2, the rest is on No. 262.

The restorations are due to Martha except εἰ[[κοστὸν] in l. 4 and (δ)ν διατ(ε)[λεῖ] in l. 9, where he reads εἰ . . . and ο]ν διὰ τ . . . respectively.

For another letter addressed to the 'ephors and city of the Lacedaemonians' see No. 241. There, as here, the name of the state by which the letter is sent has been lost. If I am right in supposing that the latter part of it is contained in what remains of l. 1, we may perhaps conjecture [Τε]νεατᾶν. [Ὀρ]νεατᾶν is not likely, since Thuc. (vi. 7) records the destruction of Orneae by Argos in 416 B.C. L. 6 the Spartan ἐφορεῖον is called ἀρχαῖον in Plut. *Agis* 16.

263. On a small stele of white marble, with pediment and acroteria. Height .28; breadth .17; thickness .07. Complete except at the foot.

Ἑρμῇ | χαίρει, | ἔτη βιω[σας —].

Forms of letters $\Lambda \epsilon \mu \psi$. The form of the ω , with a very high central stroke, is noteworthy.

264. On a stele of greyish marble, with pediment and acroteria. Height .50; breadth .25; thickness .14. The lower part of the stele, being intended to be embedded in the ground, is almost wholly unworked.

Le Bas-Foucart 203 g.

Σωτήρει | χαίρει.

Forms of letters $\Lambda \epsilon \zeta \omega$: slight *apices*.

265. On a stele of white marble. Height .415; breadth .20; thickness .13.

Roehl, *Athen. Mitteil.* i. 234, No. 7.

Χαίρις | Θεγείτου | Με(γαρεύς).

Forms of letters $\Lambda \epsilon \theta \mu \xi$. Date: probably fourth century B.C. L. 3 ΜΕΓΑΡΕΥΤ . The ι of *Θεγείτου* was at first omitted by the lapidary and added later. The name *Θέγειτος* occurs at Aegosthena (Le Bas-Foucart 3, l. 29) as a by-form of *Θεογείτων*. Cf. *Εύγειτος*, *Θέδωρος*, *Θέμναστος*, *Θέτιμος*, all from the Megarid.

266. On a stele of white marble with pediment, complete only at the top. Height .34; breadth .39; thickness .035.

Roehl, *Athen. Mitteil.* i. p. 234, No. 8.

— — — ὁθεος Βοιώτιος χαῖρ[ε].

Letters good, probably of the fourth century B.C. Forms $\Lambda \epsilon \theta \circ \xi$. Roehl reads ΧΑΙΠΕ/ .

267. On a fragment of a cylindrical block of bluish marble. Height .35; breadth .44.

Martha, *Bull. Corr. Hell.* i. 386, No. 16.

(Σω)κράτης | Ἀρείονος | γαμβρὸς Ἀρχιάδα τοῦ [Δαμ]||ὄλα ἀγο[ρα]νόμος. 5

Forms of letters $\Lambda \epsilon \Sigma$; *apices* marked. To the l. of ll. 5, 6 are traces of letters written upside down.

Ι/

ΕΚ

κ

268. On a small stele of greyish marble, with incised pediment and acroteria. Height .32; breadth .23; thickness .045.

Le Bas-Foucart 211 d; Kaibel 475; Koumanoudes, *Ἀθηναίων*, iii. 484, No. 1.

Τρώϊλε χαῖρε. Κα|μὼν πολλὴν ἀτροπὸν χθόν' ἀν' | ἀνδρῶν
καὶ πόντου σπεύσας | συνεχῇ συχνὰ κύματα πλεύσαι, ||
5 ὥς ἵνα σοὶ τι Τύχη δῶῃ καλὸν | ἐξαπίνης τι,
οὐκ ἔλαβες χά|ριν ἐκ καμάτων σῶν, οὐδέ | σε γαῖα
σὴ κατέχει Σπάρτη, | πολὺ φίλτατος, ἀλλὰ Κορώνη ||
10 γῇ σε κρατεῖ τύμβοις, τὸ πε|πρωμένον οὐ προφυγόν|τα,
τεσσαράκοντα μόνους | ζήσαντα χρόνους ἐν|αυτῶν.

Forms of letters ΑΕΘΛΖCΝΦΩ.

Foucart reads *πλεύσαι* in l. 4, but the N is certain—the word being seemingly a confusion between *πλεύσαι* and *πλεύσειν*. At the beginning of l. 6 *ἐξαπίνης τι* is plain: Foucart reads *ἐξ. πον. ἀτροπὸν* (l. 1) = *ἀτραπὸν*.

The inscription is the epitaph of a Spartan merchant who was buried at Korone in Messenia, set up probably over a cenotaph in Sparta.

269. On a fragment of a small column of bluish marble, broken at top and bottom. Height .32; diameter .14.

Ζησίον, *Σύμμικτα* (Athens, 1892), p. 14, No. 11, reprinted from *Ἀθηναῖ*, iii. 1891.

— — εἶναι] (ῥ)δια | [ἀναπόσπαστα καὶ αἰ|ώνια αὐτ(ῷ) ἀ|νακανπτικῶς ἀπὸ μὲν |
5 τῆς ἐπισκοπῆς Ἀμηκλίου || τὸ ἀμπέλι(ο)ν τοῦ Γεράν|ου, ἀπὸ δὲ τοῦ Κρανουπόλεως
τ(ὸ) ἀγριάμπελον τῆς Δάψ|νου κ(αὶ) ἐξ ἀγορ(ᾶς) τ(ῶ)ν Βρισυτο[ῶν]. | εἰς τὴν αὐτὴν
10 τοποθεσίαν || χωράφια (?) καὶ ἀγριάμπελα ἐλευ|θερικά, ἵνα ἐκτελῇ(ται) εἰ θεία |
15 λειτουργίαι ἐντὸς τρι|σὶ τῆς εὐδομάδος ἡμέραις, | δευτέραν, τρίτη κ(αὶ) πέμ|πτι ἐν τε
τῷ ναφ καὶ ἐν | τῷ τάφῳ τοῦ ἀγίου. (ε)ἰ δέ | τις κ[αὶ] τολμήσει ἀποσπᾶσαι τι ἐκ
τῶν εἰρημένων κτημάτων τοῦ ναοῦ, ἐχέτω τὰς ἀρὰς τῶν ΤΙΗ Θεοφόρων πατέρων τῶν
ἐν Νικαίᾳ καὶ ἐμοῦ τοῦ ἀμαρτωλοῦ +].

Forms of letters ΑΗΔΔΕΘΠCΟΥΥΧΥ*Ψ or Ο (= καί).

The restoration above adopted is that proposed by Ζησίον, loc. cit. Orthographical errors are plentiful, especially the confusion between ο and ω: thus we have αὐτῷ for αὐτῷ (l. 2), ἀμπέλιων for ἀμπέλιον (l. 5), Κρανουπόλεως for -εως (l. 6), τῷ for τὸ (l. 7), τὸν for τῶν (l. 8): Ἀμηκλίου stands for Ἀμυκλείου (l. 4), Βρισυτο[ῶν] (l. 8) for Βρυσιωτ[ῶν]. In l. 10 χωράφια is represented by the abbreviation $\overset{P}{X}\overset{P}{X}$.

The lands in question lay in the two dioceses of Ἀμύκλειον and Καρνούπολις (Κρανούπολις, l. 6), both of which were in the archbishopric of Λακεδαιμονία, though the relations of the first named to the μητρόπολις were very chequered (Ζησίον, loc. cit. pp. 16–18). Γεράνος (l. 5) may be the founder or a member of the family from which the modern village of Γοράνοι (capital of the deme Phellias), situated on the eastern slope of Taygetus, derives its name. The village of Βρύσις, whose inhabitants were called Βρυσιῶται (l. 8), was given to George Gemistos by Theodoros Palaiologos, and the grant was confirmed by the emperor John Palaiologos.

270. On a fragment of a stele of greyish marble, broken on all sides. Height .14; breadth .47; thickness .13.

Tod, *Brit. School Annual*, x. p. 76.

[ῶ]β(ὰ) Λιμναῖῶ[ν].

Letters good and regular, without *apices* ΑΕΜΩ.

271. On a fragment of white marble: the r. edge is preserved. Height .165; breadth .14; thickness .13.

ΙΡΑ	-- (πρ)α
ΝΑΧΟΥ	-- μάχου
—ΗΝ	-- (τη)ν

272. On a fragment of a circular base of white marble. Height .08; breadth .075; thickness .16.

Ι/	--
—ΠΑΙ	(Η)ρα(ς)[λ-- ?
ΚΟ—	κο--

273. On a fragment of a thin tablet of white marble, complete on the r. Height .13; breadth .13; thickness .015.

C.I.L. iii. Suppl., p. 1308, No. 7245.

5
S U E N U N
S E M P T A M
/ E R C F A C U L
I B U S A D
I S I N U A
J T I S A C
C

In l. 3 the *C.I.L.* reads
/ E R C E A C V L, but the
stone gives F as fifth letter,
and we must evidently read
vero facul[tatem, *vel sim.*
'Fortasse pars rescripti
alicuius imperatorii'
(MommSEN).

274. On a fragment of white marble. Height .15; breadth .12; thickness .04.

-- οι ε -- | -- (ι)πομ -- | -- [Ξ](ε)νοκλ -- | -- δε α(ὐ)[τ --
Forms of letters Α Ε Π.

In l. 1 we may conjecture ἔφοροι *vel sim.* ἐπι --; in l. 2 we have probably part of the name Σίπομπος, Σείπομπος.

275. On a miniature altar or base, with a hollow in the upper surface. Height .21; breadth .11; thickness .10.

-- | -- ι Τύχηπ|ος ἀ||νατι|θι δη|(μ)ό(σ)ι(ο)[ς].

Forms of letters Α Θ Π C.

Ἄνατιθι would seem to be a mis-spelling for ἀνατιθεῖ; the form τιθῶ (= τιθημι) is found in Lucian. The missing first word was probably the name of the deity to whom the dedication is made. For δημόσιοι at Sparta cf. Nos. 208, 247.

276. On a brick, of which one end is broken. The inscription is stamped in raised letters on a depressed oblong surface. Length .22; breadth .165; thickness .05.

Collitz-Bechtel 4461; P. Paris, *Élatée*, p. 112, No. 11; R. B. Richardson, *ap. C. Waldstein, The Argive Heraeum*, i. 217.

- (α) Πλίνθοι δαμόσiai σκα(ν)[ο]θήκας ἐπὶ Καλλικράτεος | ἐργάνα Νικασίωνος.
(β) [Πλ]ίνθ[οι] δαμόσiai [σκανο]θήκας ἐπὶ Καλλικρ[άτεος] | ἐργάνα Νικασίων(ο)[ς].
(γ) [Πλίνθοι δ](α)μόσiai σκ(α)νο[θήκας ἐπὶ] Καλλικράτεος | [ἐργάνα Ν]ικασίωνος.

Forms of letters Α Ε Θ Ω. Cf. No. 535.

The inscription is stamped on all three narrow surfaces of the brick which are preserved, and doubtless occurred also on the fourth which is now lost.

277. On the upper surface of a brick broken on all sides. Length .36; breadth .28; thickness .06.

Hirschfeld, *Bull. dell' Inst.* 1873, p. 191; P. Paris, *Élatte*, p. 112, No. 13.

Φιλιστείδα[s].

The letters were impressed on the brick with a stamp before firing, and are in relief on a depressed oblong surface. Forms Α Ε Θ Φ.

Compare No. 407, and note.

281. On a grey marble stele, complete at the top and on the l. Height .45; breadth .39; thickness .03.

Martha, *Bull. Corr. Hell.* i. 386, No. 15.

5 'Α π[όλις] | Δούκιον Ου[ολουσσῆ]νὸν Ἀριστ — — | Δαμάρονς [— — ἀπό—] ||
 γογον Ἑρα[κλέους] | καὶ Περσέος ἀρετᾶς | ἔ[ν]υκεν κα[ὶ] εὐνοίας τᾶς | εἰς τὰν
 π[ό]λιν.

Letters large and ornate, Α Ε Η Π Σ : the *apices* are marked.

The restorations are due to Martha. A member of the same family, possibly the father of the person here referred to, is the Δο(ύκιος) Ουολουσσῆνός Δαμάρης of *C.I.G.* 1438.

300. See p. 162.

363. See p. 171.

367. On a stele of white marble. Height .50; breadth .17; thickness .17.

5 Ζανὶ | Ἐλευθε[ρίοι] Ἀν[τωναί]||νοι Σω[τη]ρί.

Forms of letters Α Θ Ω ; *apices* slight. Under the inscription are, as usual, a wreath and two palm fronds.

368. On a stele of greyish marble, broken on the r. and below. Height .29; breadth .20; thickness .10.

5 Ζανὶ Ἐ[λευθε]ρίοι Ἀν[τωναί]||νοι Σω[τη]ρ[ι].

Forms of letters Α Θ Ω.

369. On a fragment of a stele of white marble, broken on all sides. Height .35; breadth .18; thickness .15.

5 — — — (γ)ρ(αμ) — — | — — (ύ)νιος ΜΙ — — | — — (ο)ντας ν — — | — —
 (ν)ος (— — — νου) || — — θος (— — — θου) | [Αἰσ]χύλος / — — | — — δωρος — — |
 — — ο(κ)ολ — — |

Forms of letters Α Θ Σ Ω : *apices* slight.

L. 1 | ΡΑΜ. L. 9 ΟΥΟΛ—.

370. On a stele of white marble, broken in three. Height .48; breadth .38; thickness .03.

Martha, *Bull. Corr. Hell.* i. 387, No. 18.

Μ(ἄρκος) Γέλλι|ος Θεσσα|λιανός | Παλλιὰ||της ἐτῶν | ξέ' | χαῖρε. 5

Forms of letters Α Ε Θ Μ Ζ Ω. The writing is careless and late; there is a tendency throughout to flourish, and to curved instead of straight lines. The form of ξ (Ζ) is remarkable.

371. On a small tablet of white marble, with *ansae* at the sides. Height .30; breadth .30; thickness .08.

Martha, *Bull. Corr. Hell.* i. 387, No. 17.

Σωτήριχε | ἀγαθὲ χαῖ|ρε, | ἔτη βιώσα||ς κγ'. 5

Forms of letters Α Ε Θ Ω; *apices* slight.

372+500+568. On four adjoining fragments of a large stele of greyish marble. Height .65; breadth .45; thickness .09. Above was a relief, of which only one foot remains.

— | ἰδας Σω — — | — — (α)ναγόρα[s] — — | — — (α)στου Ε — — |
Σύνα|ρχοι· || — — os 'Αγ(α) — — | — — Πρατον(ε)[ίκου]. | — — — (ς) (— — —) 5
τοῦ 'Επικ — — | — — (λ)ης Εὐδαιμονίδ(α). | — — (μ)ενός Σωτηρίδα. || — — ἀτης 10
Εὐδαιμίδα τ — — | — — ποσ Φιλοχαρείνο(ν). | Δεκούμιος Φοίβι — — | — — [ὦν
πρέ]σβυς Φειδε . . . νπ — — | — — ου. *Ἐνσιτοι — — || — — (Γ)ναῖος 'Αν — — | 15
— — εὐς — —

Forms of letters Α Ε Μ Σ (once Γ) Φ: very slight *apices*.

L. 1. We may supply [Ἀθ]αναγόρα[s] or [Φ]αναγόρας, or the name may be complete, Ἀναγόρας (*Bull. Corr. Hell.* iii. p. 242). L. 10. Probably Εὐδαιμίδα τ[ὸ β']. L. 11 — — ποσ Φιλοχαρείνου may be the Δύσιππος Φιλοχαρείνου who appears as eponymous patronomus in No. 204, col. II, ll. 19, 20; C.I.G. 1242, ll. 19, 20.

373. On a white marble stele. Height .48; breadth .20; thickness .18.

Αὐτοκρά|τορος 'Α|δριανού | Καίσαρος || Σωτήρος. 5

Forms of letters Α Ο Ω; *apices* strongly marked. Beneath the inscription are a wreath and palm branch.

374. On a fragment of a greyish marble stele. Height .24; breadth .20; thickness .065. Complete below.

— — [Ιο]ύλιω[s] — — | — — [Ιπ]πάρχη[s] ἐπὶ — | — — ἰδα' γερο[υσίας | ἐπὶ
Α](ά)μπιδος' ν[ομο][φύλ](α)ξ ἐπὶ Καίσ[αρος]. 5

Forms of letters Α Ε Μ Ξ Π Σ. An ivy leaf is inserted as mark of punctuation before γερονυσίας (l. 3) and νομοφύλαξ (l. 4). For Καίσ[αρος] (l. 5) cf. No. 204, col. II, l. 13, and note.

375. On a fragment of a white marble stele, complete on the r. Height .24; breadth .14; thickness .08.

ΛΛΛ	-- (α)μ(αι)
ΓΩΝC	-- (τ)ῶν σ
ΩCΔC	-- ως δ(ε)
ΝΤΡΟ	-- (υ)ντρο
ΛΗCΥ	-- (κ)λης K
ΩNI	-- ωνι

376. On a fragment of bluish marble, complete on the l. Height .24; breadth .19; thickness .12.

5 Φιλ(ο) -- | Φιλωνί[δας] -- | Σωσικ(ρ)[άτης] -- | 'Ιούλ[ιος] -- || Νεικ --
| 'Ιούλ[ιος] --

Forms of letters ΕCΦΩ. The fourth letter of l. 1 may be Ω.

377. On a stele of bluish marble. Height .40; breadth .22; thickness .08. Complete. Found near the Acropolis. In the top is a circular hole.

Collitz-Bechtel 4422; Roehl, *Imagines*², x. No. 30, p. 31.

Αἰνησίας | ἐν πολέμοι.

Forms of letters ΑΕΜΠΞ; Η represents h as well as η, but ω is represented by Ω. Date—beginning of the fourth century B.C. With the form Αἰνησίας (= Αἰνησίας) cf. No. 387 (Χαιρήνιππος), and No. 440 *passim* (ἐνίκαε, νικάhas, &c.).

378. On a fragment of a white marble column. Height .42; diameter .28. To the r. of the inscribed space are the remains of fluting.

[Κα]λλικρά[τ](η)s (Καλλικράτους) τοῦ | -- [ί]π(που).

Forms of letters ΑΠΣ. Above this inscription is an uninscribed space, very imperfectly smoothed. At the top of the stone the letters --ΟΙΑΚΕCΙ can be distinguished just below the line of fracture.

379. On a stele of red stone (*rosso antico*), with pediment and acroteria. Height .70; breadth .34; thickness .03. Complete on all sides.

Collitz-Bechtel 4490; Le Bas, *Revue Archéologique*, 1844, 631; Vischer, *Inscript. Spart. VIII*, No. 6.

Καλλικράτη, | χαῖρε. | Διόκλια, | χαῖρε.

Forms of letters ΑΕΗ.

380. On a white marble stele, the top of which is broken off. Height .57; breadth .40; thickness .15.

5 -- [χαῖ](ρ)ε, | [ἔτη] βιώσας κ'. | Χαῖρε || παροδείτα.

Forms of letters ΑΘΠCΩ. The inscription is incised on a sunk panel, the top of which is formed by an arch in relief (now almost completely broken off), resting on the projecting fillets which form the caps of the side styles. Before and after the CAC of l. 3 are leaves in relief.

381. On a circular base of bluish marble. Height .18; diameter .38.

Αὐτοκράτορος | Καίσαρος Τραῖανου Ἀδριανοῦ σωτῆρος τῆς Λακεδαίμονος.

Forms of letters ΑΕCΩ. Compare No. 507 for the formula σωτῆρ τῆς Λακεδαίμονος, which is there, as here, applied to Hadrian: it recurs in *Ath. Mitt.* ii. p. 438, No. 13.

382. On a bluish marble stele, complete. Height .62; breadth .32; thickness .05.

Le Bas-Foucart 211 b (pp. 109 and 145); Kaibel 476.

Φαῦστε χαῖρε ζήσας ἔτη μ — |
 Ἀγνή μὲν μήτηρ μ' ἐλοχεύσ[α]||το, παῖς ἔτι κεννή,
 πρῶτας | ὠδεῖνας ῥηξαμένα λαγόνων, ||
 Φαῦστον δ' ὠνόμασέν με πατὴρ ἰδίης ἀπὸ μητρός, 5
 γίνατο | δ' ἡθέους τηλυγέτην τε κόρην. |
 Πένθος δ' οὔτι ἐκὼν καὶ λύπην | δῶκα τεκούση,
 μοῖρα γὰρ οὐδὲ || γονὴν οὐλομένη πόρε μοι, | 10
 ἀλλὰ με νηλειῶς τρισσῶν ἤρ|παξεν ἀδελφῶν
 μητρός τε | γλυκερῆς κουριδίης τ' ἀλόχου.

Forms of letters ΑΕΛΞΠCΦΩ: the letters are tall and narrow, and very much crowded together. At the end of each verse is a mark of punctuation (·), as also in the following metrical inscription.

The text of the inscription in Le Bas-Foucart gives in l. 1 ζήσας ἔτη, while the transcription shows ἔτη βιώσας: the former is correct.

383. On a grey marble stele, with pediment and acroteria. Height .62; breadth .40; thickness .05.

Koumanoudes, Ἀθήναιον, iii. 484; Kaibel 474 a (praefat. p. xiii).

Θρέπτος ὁ ταῖς Μούσαις ἀρέσας, ὃν | ἐπήνεσεν Ἑλλάς
 καὶ περίφρων Ἀσίη | καὶ νοεροὶ βασιλεῖς,
 οὐκέτι ταῖς | θυμέλαις ταῖς εὐστεφάνοις παρεδρεύω ||
 τερπνὰ μέλη κελαδῶν τοῖς λιγυροῖσι | χοροῖς, 5
 οὐδὲ σύννευνον ὀρῶ φιλο|σύνγαμον οὐδὲ τὰ τέκνα·
 κείμεν τοῦτον ἔχων οἶκον ὑπαίδιον. |
 Παροδεῖτα χαῖρε.

Forms of letters ΑΕΘΛΠCΩ: the last line is written in larger characters than the rest. Between the verses are marks of punctuation (·), as in No. 382.

The νοεροὶ βασιλεῖς (l. 3) are possibly the emperors M. Aurelius and L. Verus (Kaibel). In l. 6 Kaibel would emend ὀρῶ[ν], which would improve the epigram, but is not necessary: certainly the ν was never engraved on the stone.

384. On a fragment of a stele of bluish marble, complete above and on the r. Height .46; breadth .26; thickness .20.

Collitz-Bechtel 4463.

--- οδάμον. | --- εννυχο --- | --- κρατίδα. | --- εονίκου ||
 --- s.

Forms of letters ΑΕΜΟΣ: apices prominent.

The s of l. 5 is the final letter of the line.

385. On a block of bluish marble, complete on the left. Height .28; breadth .24; thickness .19.

5 — — | οιανη — — | οὔντος — — | του ἐν — — [πρ]||οσδεξα[μέν . . τὸ || ἀ](νάλωμ)[α
— — —

Forms of letters ΑΕΞΣ. In l. 1 ι νη are ligatured: in l. 2 the final ς is written inside the preceding ο.

386. On a stele of grey marble, found in Magoula. Height .46; breadth .24; thickness .12. In the top is a circular hole.

Collitz-Bechtel 4420; David 26; Roehl, *Imagines*², x. No. 20, p. 29.

Αἶντος | ἐν πολέμοι.

Forms of letters ΑΕΜΝΠΞ.

The name may be read Αἶντος or Αἰντος: both names occur in inscriptions.

387. On a stele of grey marble. Height .38; breadth .16; thickness .08. Complete except on the right.

Collitz-Bechtel 4421; David 31; Roehl, *Imagines*², x. No. 24, p. 30.

Ἡαιρή[ιπος] | ἐν πολ[έμοι].

Forms of letters ΑΕΝΠ: Θ represents both h and η. For the form Ἡαιρήιπος (= Ἡαιρήσιπος) cf. No. 377 (*Αἰνηίας*), Collitz-Bechtel 4592 (*Ἡαγηίστρατος*), *ibid.* 4591 (*Αύηιππον*), &c.

389. On a stele of greyish marble. Height .50; breadth .33; thickness .10.

Le Bas-Foucart 190.

Ζανὶ Ἐλευ|θερίου Ἀν|τωνεῖνοι | Σωτήρι.

Forms of letters ΑΘΣΩ; *apices* very slight. Beneath the inscription are a wreath, two palm branches and a leaf.

393. On a roof-block of bluish marble, broken on the r. Height .21; thickness .36; width .87.

Collitz-Bechtel 4423.

Διάρης ηι(α)ρε[ύς]. | Εὐβάλης Ὀλυμπιονικά[ς σταφυλοδρόμας].

Forms of letters ΑΕΜΟΠΣ. L. 2 Εὐβάλης = Εὐφάλκης.

For the representation of an original *ϕ* by *β* in Laconian inscriptions cf. *Εὐρυβάνασσα* (Nos. 203, 591), *Βοινέας* (Collitz-Bechtel 4589), *Βωρθέα* (Nos. 220, 221), &c. The restoration was proposed by Roehl on the analogy of *C.I.G.* 1388 (cf. *ibid.* 1387).

394. On a splinter of a bluish marble stele, broken on all sides. Length .16; breadth .15; thickness .04.

υ
ΑΡΙ
ΤΡΙ
Λ

395. On a block of greyish marble, afterwards converted into a door-sill. Broken to r. and l., but on the r. No. 548 fits on, and nothing is lost between them. Dimensions of Nos. 395 and 548 together—height .13; breadth .75; thickness .40.

[Νικ]ήφορε | [χαῖρ]ε, ἔτη βε[ώσας]—κη' μ(ῆνας) δ'.

Letters much larger than those of No. 548. Forms ΕΜΦ: *apices* slight.

It would be possible to restore [Ἑλπιδ]ήφορε in l. 1, but [Νικ]ήφορε is a commoner name and suits the space better.

396. On a block of greyish marble, formed like an anta cap. Height .33; breadth .65; thickness .30. From Mahmoud Bey.

Collitz-Bechtel 4517; Vischer, *Inscriptiones Spartanæ VIII.* No. 4.

Ἐπὶ Πρατονίκου | πεδιανόμοι.

Forms of letters ΑΕΟΠΥ; *apices* very slight, letters well and clearly incised. The catalogue of names which followed is lost.

398. On a block of dark limestone with relief; see p. 173.

Dressel-Milchhoefer, p. 381, No. 196; Rouse, *Gk. Votive Offerings*, p. 215, n. 8.

Δαμάτριος Ἐπιγε|νεία ἀθανάτω.

Forms of letters ΑΕΘΣ: the ω appears in the remarkable form 2.

400. On a stele of greyish marble, broken at the foot and at the top l. hand corner. Height .52; breadth .45; thickness .07.

Martha, *Bull. Corr. Hell.* i. 379, No. 2; Tod, *Brit. School Annual*, x. p. 63.

[Ἀγ]αθὴ τύχη. | Ἐπὶ πατρονόμου Δυσίπ|που τοῦ Δαμανέτου | φιλοκαίσαρος
καὶ φιλοπά||τριδος, βιδέου δὲ Πεδουκαί|ου Ἐπαφροδείτου, ἀριστίν|δου δὲ καὶ διαβέτεος 5
αὐτε|παγγέλτου Δαμανέτου | τοῦ Ἀριστοκράτους, σφαι||ρεῖς Νεοπολιτῶν οἱ νικά|- 10
σαντες τὰς ὥβας ἀνέφε|δροι. ὦν πρέσβυς | Γαληνὸς Σπένδ(ων) ΣΟ-|ΣΓ — — —

Forms of letters ΑΕΘΜΠΣΦΩ; *apices*. L. 11 Martha reads ὥρας, and in l. 13 Γαληνὸς Σπένδω[νος]: the reading ὥβας is certain, and after Σπένδων I think I see signs of ΣΟΣ or ΣΩΣ. A Σπένδων Σωσινείκου occurs as ἀγορανόμος in Le Bas-Foucart 168 b.

401. On a fragment of white marble. Height .16; breadth .10; thickness .085. Broken on all sides.

ΙΣ

ΛΣΚ

404. Fragment of a stele of white marble. Height .39; breadth .32; thickness .10.

Collitz-Bechtel 4465; Wide, *Lakonische Kulte*, p. 66.

— — — [φ](ά)νης γεροντεύων | [ἀνέθ]ηκε τῷ Δελφιδίῳ.

Forms of letters ΕΞΦΩ.

An Apollo Delphidius is found also at Cnossus, Dittenberger² 514, 12; 722, 46. See Wide, *op. cit.* p. 87 foll. For the formula cf. *Bull. Corr. Hell.* i. 380, No. 4.

407. On a fragment of a tile, broken on all sides. Height .11; breadth .09; thickness .015.

(Ὁ)νησίφορο(ς).

The inscription is stamped in raised letters on a sunk surface: the letters run from r. to l. Forms $\text{C}\Phi$.

Compare No. 277 (Φ ιλιστείδας) and Paris, *Élatée*, p. 111, No. 7 (Λ υκίδα), p. 112, No. 14 (Δ γαθίνος), for other examples of bricks stamped simply with a proper name, which is probably that of the contractor (cf. Nos. 535, 712).

408. See No. 262.

410. On a white marble stele, broken on the r. and at the foot. Height .22; breadth .22; thickness .025.

Martha, *Bull. Corr. Hell.* iii. p. 194, No. 5; Preger, *Athen. Mitteil.* xxii. p. 337, No. 5.

5 Μάρκος Ουαλέριος Ούλπιανός | Ἀφθόνητος Σω[(σικ)[ρ]άτους βουαγ||ός
μικιδ](δομέ)[νων — —

Forms of letters $\text{AE}\Theta\Sigma\Phi\Omega$. To the r. of the inscription was the groove which contained the iron sickle (?) dedicated to the goddess. 'Für *μικιχιδδομένων* scheint der Raum zu klein' (Preger).

411. On a stele of white marble, complete except at the top. Height .85; breadth .55; thickness .05.

Le Bas-Foucart 168 g.

— — — τουσ | — — — | Εὐδαίμων (Εὐδαίμονος), Πό(πλιος) — — [Πα?]σικράτει
5 κάσε(ι)[ς]. | Ἔνσειτοι || Ἰούλιος Ἀριστέας, | Γόργιππος (Γοργίππου). | Σπονδο-
10 φόροι | Χρυσόγονος Δίωνος. | Νομοφύλακες || ὧν πρέσβυς Δαμίων | [Βέλλω]νος
βοαγός, | Ἰούλ(ιος) Νίκ(α)νδρος Νεικοκρά[τους β]οαγός, | Ἰούλ(ιος) Χρύσ(ας), ||
15 [Κλεόμαχο](ς) [(Κλεομάχου)] Πο(πλίον) Μ(εμμίου) Δογγείνου κά(σις).

Forms of letters $\text{AE}\Pi\Sigma\Phi$: in l. 12 NE are in ligature, while in l. 15 PM are in ligature and the O is placed inside the Π . The surface has been a good deal worn since Foucart copied the inscription, especially the l. hand lower portion.

Date: latter part of the reign of Antoninus Pius.

L. 2 101 must be read Πό(πλιος) with Conze-Michaelis (*Annali*, 1861, pp. 40, 41), not Ἰούλιος with Foucart. Ll. 5, 6 Ἰούλιος Ἀριστέας and Γόργιππος Γοργίππου recur on a catalogue of ἀγορανόμοι (Le Bas-Foucart 168 b), as also Δαμίων Βέλλωνος (ll. 10, 11). The Χρυσόγονος Δίωνος of l. 8 is probably the same as Μάρκος Αὐρήλιος Χ. Δ. of *C.I.G.* 1381. Γόργιππος Γοργίππου subsequently became eponymous patronomus (No. 219).

In l. 15 only ΛΚΜΛΟΓΓΕΙΝΟΥΚ is left. Κλεόμαχος (Κλεομάχου) was read by Conze-Michaelis and by Foucart. The former have the note 'L'ultima lettera non è certa,' but express no doubt as to the Υ : Foucart reads Δογγείνος. The υ , however, is perfectly plain on the stone,

and the **K** I regard as also certain, though this reading involves two difficulties:

(1) It reduces the number of νομοφύλακες from 5, the normal number, to 4.

(2) It is contrary to the general rule that κάσις takes a dative (cf. l. 3).

417. On a block of white marble, complete except on the l. Height .30; breadth .40; thickness .20.

Roehl, *Athen. Mitteil.* i. p. 233, No. 6; Kaibel 471 a *add.*; Hoffmann, *Sylloge*, No. 177.

[Αἰνετῖδαν με χθὼν Πολυαινέτ]ου εἶλε Κόρινθος,
[ἀνίχ' ὑπὲρ Σπάρτας ἐν συ]νόδοις δλόμαν,
[ἄ μοι μνᾶμ' ἐπέθηκε πατ]ρίσι δέ μοι ἔστιν Ὀρειοί.
[ζαλωτὸς δ' ἔσομαι τοῖς ἐπ]ι(ι)γινομένοις.

Forms of letters **ΑΕΘΜΞ**. Date: fourth century B.C.

The above restoration is due to Kaibel; Roehl proposed:

[Χῖδον πρεσβυτάτον με υ - υ]ου εἶλε Κόρινθος,
[ἥς περὶ δεινότηταις ἐν συ]νόδοις δλόμαν
[οὔνομα μὲν υ υ -, πατ]ρίσι δέ μοι ἔστιν Ὀρειοί
[πᾶσιν ἀειμνήστω τοῖς ἐπ]ιγινομένοις.

Ὀρειοί *oppidum ignotum* (Kaibel): the name may be a by-form (used *metri gratia*) of Ὀρεοί, a χωρίον mentioned by Lysias (xiv. § 27)¹, which in its turn may be the well-known Oreos in Euboea. See an article entitled Ὀρεός—Ὀρεοί, by Σ. Π. Λάμπρος in the Νέος Ἑλληνομνήμων, vol. i. p. 34.

418. On a fragment of a white marble stele. Height .23; breadth .12; thickness .09.

-- λπι -- | -- εσβ -- | -- ου -- | -- σθ(ε) --

Forms of letters **ΕΘΣ**: slight *arices*.

427. On a block of white marble, complete. Height .15; breadth .13; thickness .13. In the back of the stone is an irregular hollow, probably not original.

(Αὐ)ρηλία Καλ|λοῦσα Σατύ|ρου θεᾶ εὐ|χαριστήρι[ν].

Writing very crude. Forms of letters **ΑΕΘΕ**.

428. On a fragment of white marble, broken on all sides. Height .23; breadth .22; thickness .05.

Ν Ι Λ Ι	-- [Ι](ού)λ(ι)[ος ? --
Π Α Ι /	-- Πό(πλ)ιος) Αἴ(λ)[ιος] --
Σ Ο Υ /	-- σ Οὔ(λ)[πιος ? --
Ν'	ν[ομοφύλακες ?]

¹ The MSS. vary between the readings Ὀρεοῦς and Ὀρεοῦς in this passage.

429. On a fragment of a white marble stele; the r. edge is preserved. Height .14; breadth .095; thickness .045.

NBION
NAPIC
ΛΙ

432. On a block of white marble, broken on the l. Height .14; breadth .18; thickness .10.

— — os Μενίπ[ου] — — — os Ἀρμονεί[κου — —] Γά(ϊος) Κάλλιστος |
ΤΙΟΝΓΤΚΔ.

Forms of letters ΔΕΜΣ. In l. 3 the λλ are united (Μ), as also the ις (Σ): the first α is under the horizontal stroke of the Γ. After the final ε is a sign <: perhaps we should read Κάλλιστος (Καλλίστου). Of l. 4 I can make nothing, though the reading is clear; possibly ,γτκδ = 3324.

435. On a white marble stele, with pediment; complete except at the foot. Height .25; breadth .32; thickness .05. Found between Γεωργι-
σιάνικα Καλύβια and Χανί.

Collitz-Bechtel 4436.

Εὐδαίμων(ν) | ἐμ πολέμ[ωι].

Forms of letters ΑΕΜΟΓΩ.

439. On a block of grey stone. Height 1.50; breadth .27; thick-
ness .25.

Martha, *Bull. Corr. Hell.* i. 388, No. 19.

5 Ὅρο[ς] | τοῦ | ἱερ[οῦ] || ια'.

Forms of letters ΑΕ.

440. On a white marble stele, broken at the foot. Height .94; breadth .235; thickness .16. Found by Leake at the Monastery of Ἁγιοι Σαράντα between Sparta and Chrysapha. Above the inscription is a relief, for which see p. 176.

Collitz-Bechtel 4416; Meister, *Jahrbücher für Philologie*, 1882, i. 523; Bursian, *Berichte der sächsischen Gesellschaft der Wissenschaften*, xii. 226 foll.; F. D. Allen, *Papers of the American School at Athens*, iv. 193, No. 101 (ll. 1-5 only); Roehl, *Imagines*², x. No. 16, p. 28; Hoffmann, *Sylloge epigr. gr.* 374 (ll. 1-5 only); Solmsen, *Inscriptiones Graecae ad illustrandas dialectos selectae*, Leipzig, 1903, No. 17; David 28.

5 Δαμώνων | ἀνέθηκε Ἀθαναία[ι] | Πολιάχοι
νικάῃας | ταυτᾶ ἡτ' οὐδῆς || πήποκα τῶν νῦν. |

Τάδε ἐνίκαθε Δαμώνων | τῷ αὐτῷ τεθ[ρ]ίππωι | αὐτὸς ἀνιοχίων' | ἐν
10 Γαῖαφόχῳ τετράκιν || καὶ Ἀθάναια τετράκιν | κ[λ]ευθύνια τετράκιν. | καὶ Ποιοῖδα
15 Δαμώνων | ἐν[ί]κη Ἡέλει, καὶ ἡο κέλη[ξ] | ἡ[α]μά, αὐτὸς ἀνιοχίων || ἐνηβώῃαις
ἡίπποις | ἡεπτάκιν ἐκ τῶν αὐτῷ | ἡίππων κῆ[κ] τῷ αὐ[τ]ῷ ἡίππ[ω]. | καὶ Ποιοῖδα
20 Δαμώνων | [εἰ]νίκη Θεურიαι οκτάκιν || [α]ὐτὸς ἀνιοχίων ἐν[η]βώῃαις ἡίπποις | ἐκ τῶν
25 αὐτῷ ἡίππων | κῆκ τῷ αὐτῷ ἡίππω. | κῆν Ἀριοτίας ἐνίκη || Δαμώνων οκτάκιν |
αὐτὸς ἀνιοχίων | ἐνηβώῃαις ἡίπποις | ἐκ τῶν αὐτῷ ἡίππων | κῆκ τῷ αὐτῷ ἡίππω,
30 καὶ || ἡο κέληξ ἐνίκη ἡ[α]μά. | καὶ Ἐλευθύνια Δαμ[ώνων] | ἐνίκη αὐτὸς ἀνιοχίων | ἐνη-
βώῃαις ἡίπποις | τετράκιν. ||

Τάδε ἐνίκαθε Ἐνυμα(ν)-, | [h](a) πρᾶτ[α γυν]αικῶν, Δ - - - - - ἡλια καὶ 35
κέληξ μ - - - - | - - - - as ha . . . εν . . . ν - - - - | - - [ἐν]η[β][ῶ][τι] ἡ[ί]π[ω]ι ||

40

Forms of letters ADEΘMNΞ: χ is represented by Ψ, ξ by Χ. Θ is used only for h, never for η: Ο represents both ο and ω.

Date, probably about 400 B. C.

My text agrees with that of Collitz-Bechtel, save that I have been able to see on the stone a number of letters marked there as restorations, while a few have disappeared and are enclosed in my copy between square brackets.

L. 9. Γαιαφόχω. Cf. Xen. *Hist. Graec.* vi. 5, 30 εἰς τὸν ἵππόδρομον εἰς Γαιαόχου. Γαιάφοχος is (1) 'he who shakes the earth (with earthquake)', or (2) 'he who rides in his chariot throughout the whole earth', or (3) 'he who rides beneath the earth and thereby shakes the earth'. L. 11 κῆλευθία = καὶ Ἐλευθία = καὶ Ἐλευσία (Collitz-Bechtel 4495) or Ἐλευσία. Pausanias mentions an Ἐλευσίον, a sanctuary of Δημήτηρ Ἐλευσινία, on, or at the foot of, Taygetus.

The second part of the inscription (l. 35 foll.) contained a list of the victories of a woman, unfortunately now lost save for a few letters. According to Pausanias (iii. 8. 1) it was Kyniska, daughter of Archidamus II of Sparta, who πρώτη τε ἵπποτρόφησε γυναικῶν καὶ νίκην ἀνείλετο Ὀλυμπικῇ.

L. 40 Dressel-Milchhoefer saw ^ 1 Ο Ν | \ which may belong, as Meister suggests, to [κῆν Ἀρ]ιοντ[ί]α[s] (cf. l. 24; Wide, *Lakon. Kulte*, p. 141 foll.).

441. On a stele (broken in two) with pediment and acroteria, and a projection at the foot for insertion in a socket. Height 1.40; breadth .65; thickness .15. Between ll. 3 and 4 is a relief, for which see p. 176. Found at Mahmoud Bey, not far from the church of Ἀγία Παρασκευή.

Collitz-Bechtel 4516; Dittenberger¹ 306; Dittenberger² 451; Michel 182.

Δογματογράφων Λυσικίου τοῦ Σωτηρίδα, Νηκλέος | τοῦ Ἀριστοκράτεος,
Πασικράτεος τοῦ Πασικλέος | τὸ δοχθὲν ὑπὸ Ἀμυκλαίων | ἐπεὶ κα[τ]ασταθέντες
ἔφοροι εἰς τὸν ἐπὶ Νικέα ἐνιαυτὸν Πασιτέλης || Τετάρτου, Εὐθυμος Λυσικράτεος, 5
Δαμιάδας Δαμιάδα ἀξίως | ἀνεστρέψαν αὐτῶν τε καὶ τὰς ἐνχειρισθείσας αὐτοῖς
πίστ[ε]ως ἐμ πᾶσιν ἀκερδῶς καὶ ἡμέρως τὸν ἐνιαυτὸν διεξαγαγόντες, δεδόχθαι τοῖς
Ἀμυκλαίοις ἐπαίνεσαι ἐφόρους | τοὺς περὶ Πασιτέλη ἐπὶ τῷ καλῶς τὰν ἀρχὰν
διεξαγνηκέναι || ποιοῦντω δὲ αὐτοῖς καὶ ἐπὶ τῇ προστροπῇ ἀεὶ μερίδα, ἕως | ἂν 10
ζῶσι, ὅπως δ(ε)[ι] ἂ ὥβᾳ μναμονεύουσα τῶν γεγόντων φιλανθρωπῶν εἰς αὐτὰν ἀπο-
διδούσα φαίνεται τὰς καταξίους | τιμὰς ἐγδόμεν δὲ τοὺς κατασταθέντας στάλαν
λιδίαν | εἰς ἂν ἀναγραφῆσεται τὸ δόγμα καὶ στᾶσαι εἰς (τ)ὸ ἱερὸν τὰς || Ἀλε- 15
ξάνδρας τὰν δὲ τῆς ταύταν δαπάναν δότω ἂ ὥβᾳ καὶ λόγον | ἐνεγκόντω περὶ τὰς
γεγενημένας δαπάνας τοὺς ἐπὶ ταῦτα | κατασταθέντας ἐπαίνεσαι δὲ καὶ τὸν γραμματῆ
αὐτῶν | Καλλικλῆ.

Forms of letters ΑΕΟΡΠΠΣ: slight *apices*.

Date: second or first century B. C.

L. 1. For the office of the δογματογράφοι cf. Swoboda, *Griech. Volksbeschlüsse*, p. 214. These were magistrates of the ὥβᾳ τῶν Ἀμυκλαίων (ll. 11, 15), as also the ἔφοροι of l. 4: on the other hand, Νικέας (l. 4) is the

¹ Meister, *ap.* Collitz-Bechtel, ad loc.

² Wide, *Lakon. Kulte*, p. 38.

² Müllensiefen 45 [175].

eponymous patronomus of Sparta. L. 9 ἐπὶ τῷ is quite distinct on the stone. Loeschke, the first editor, read ἐπὶ τό which has been retained by Collitz-Bechtel and Michel, though Dittenberger made the necessary emendation in his first edition. For διεξαγνηκέναι cf. Hesych. ἀγνείν' ἄγειν Κρήτες and ἄγνηκε (MSS. ἀγνησέει) ἀγήοχε Λάκωνες. L. 11 ΑΓ. L. 15 For the temple of Alexandra cf. Pausan. iii. 19. 6 Ἀμύκλαι δὲ ἀνάστατος ὑπὸ Δωριέων γενομένη καὶ ἀπ' ἐκείνου κώμη διαμένουσα θέας παρείχετο ἄξιον ἱερὸν Ἀλεξάνδρας καὶ ἄγαλμα· τὴν δὲ Ἀλεξάνδραν οἱ Ἀμυκλαεῖς Κασσάνδραν τὴν Πριάμου φασὶν εἶναι. The cult is also found at Leuctra (Pausan. iii. 26. 5).

443. See p. 178.

446. On a stele of bluish marble with gable-top and acroteria; at the foot a projection for insertion in a socket. Height 1 m.; breadth .55; thickness .15.

The surface is so damaged that only a few letters can be read, and I have not thought it worth while to reproduce these. The name Ἀριστοτέλης occurs in ll. 21, 31, the phrases πρὸς τοὺς θεοὺς in l. 3 and δεδόχθαι πάντα τὰ τὰς ὥβας in l. 18, and τὰν ὥβαν in l. 23. Forms of letters ΑΕΘΠΩ: no *apices*.

447. Four adjoining fragments of a Dioscuri relief, for which see p. 178. Height 1.13; breadth .58; thickness .10. Found at Vourlia (Sellasia).

Collitz-Bechtel 4524; F. D. Allen, *Papers of the American School*, iv. 194, No. 102; David 19b; Roehl, *Imagines*², x. No. 11, p. 27; Hoffmann, *Sylloge*, No. 307.

Πληστιάδας μ' ἀνέθηκε | Διοσκώροισιν ἄγαλμα, |
Τινδαριδᾶν διδύμων μάνιν ὀπι(δ)δόμμενος].

Forms of letters ADΞΝΟΞ (facsimile in *Athen. Mitt.* viii. 1883, Pl. xviii): η, ω are represented by ε, ο.

The restoration is that of Kirchhoff (*ap.* Roehl, *I.G.A.* 62 a, p. 174).

448. See p. 178.

456. On a fragment of a circular base of white marble. Height 1.10.

Martha, *Bull. Corr. Hell.* iii. 195.

Ἡ πόλις | [τὴν φιλοσοφωτάτην καὶ σωφρο[νεστάτην] Ἀρηνίαν Ὀππίαν |
5 [τοῦ] φιλοσοφωτάτου Καλλι[— — — — —] θυγατέρα, | [γυναῖκα] δὲ τοῦ εὐγενεστάτου |
[Τε]ισαμενοῦ τοῦ Στρατ[ε]λ[— — — — —] καὶ ὡς χρηματίζει | — — — — — , [έστίαν π](ό)λεως,
10 νέαν Πηνελόπ[ι]αν, ἀρετῆς πάσης | καὶ τῆς περὶ τὰς θε(α)[ς] | [εὐσεβείας ἐν]εκα,
προσδεξαμέ[νου τὸ ἀνάλωμ]α Μ(άρκου) Ἀρ(ηλίου) Εὐτυχiano[ύ] | — — — — — ἱλιανοῦ
15 τοῦ Εὐτυχ[ι]ανοῦ, πατὸρ[?] νόμων καὶ πόλε(ω)[ς], | τοῦ γαμβ[ροῦ] αὐτῆς. | — — — — — τοῦ
20 π[ι]νγράμμα(τ)[ος]. | — — — — — φροσύνη κοσμεῖ περὶ — — — — — ἡν σοφίην τήνδε . ατηγλ — — — — —
ἀδης εἰ φιλομειδ(η) — — — — — ἀδρε . . (ε)ιγε — — — — —

Writing very careless and indistinct, full of ligatures: ll. 18–21 are in smaller letters, seemingly by another hand. Forms of letters ΑΑΕΕΖΘ ΛΞΠΕΩ.

My copy corrects that of Martha in several points: the reading of the last four lines is very uncertain.

462. On a fragment of white marble. Length .08; breadth .07; thickness .07.

ΣΚΑΙ.

463. On a fragment of white marble. Height .23; breadth .075; thickness .08.

-- (στ) - | - Ιε - | -- λα - | -- λε -

Forms of letters ΑΛΕΠ; slight *apices*.

464. On two adjoining surfaces of a block of bluish marble. Length .13; breadth .12; thickness .09.

On the front (complete above and on the l.) is the inscription

Ἐφορ[οὶ ἐπὶ --] | Δαμ[ο] --

and on the side (complete above and on the r.) are the three letters,

-- s | -- -- ου.

Letters ornate, with prominent *apices* Α Ε Σ Φ.

Seemingly a fragment of a catalogue of ephors.

466. On a block of white marble. Height .22; breadth .20; thickness .05.

Collitz-Bechtel 4493.

Ζανὶ | Ἐλευθερί[οι] Ἀντωνί[νοι] Σωτῆ[ρ]ι[ς].

5

Forms of letters ΑΘΣΩ. Below the inscription are two palm branches with a wreath between them. The final ρι was accidentally omitted by the lapidary when cutting the inscription.

500. See No. 372.

501. See No. 219.

502. On a stele of white marble. Height .51; breadth .27; thickness .04. Complete on the l.

Κηκ --- | τα το Γ --- | τοτο --- | κθν --- || τη Γ --- .

5

Letters large and careful, with slight *apices*. Forms ΑΘ: the latter is a remarkable instance of archaism in the form of letters. Possibly in l. 1 we have the name Κῆϊκα (*Civica*), which occurs in the form Κίφικα in an inscription from Gythium (Le Bas-Foucart 247).

503. On a circular block of white marble, with slight indications of fluting. Height .27; diameter ca. .17.

[Ζανὶ Ἐ]λευθ[ερί]οι Ἀντ[ω]νείνοι Σω[φ]οκλ[ῆ]ρι.

Forms of letters ΑΕΘΩ.

506. On a fragment of a stele of bluish marble, with a moulding below. Parts of the lower and r. hand edges are preserved. Height .34; breadth .36; thickness .09.

--- (κ)αὶ | --- [Ἀ](γ)ίου Πνεύ[ματος] --- (δ)ὲ θήκην καὶ | --- --
μνα εἰς τὸ μνη[[μειον]] --- ι. τὴν ἔνπυρον οὖν ὑμῖν | --- | ν τοῦ Δεσπότην 5
Θεοῦ φυλαξα | --- -- αὐτες τὸν προγεγραμμένον | --- -- -- ον καὶ δότε
ἡμῖν ἰρήνην.

Forms of letters ΑΕΘΜΖC; writing very rough, with high, narrow letters much crowded. Before τὴν (l. 5) is an ivy leaf, and after ἰρήνην (l. 8) ♀.

507. On a block of white marble, broken at the back and below. Height .30; breadth .17; thickness .15.

Durrbach, *Bull. Corr. Hell.* ix. 517, No. 7.

5 Αὐτοκράτορι Καί[σαρι Ἀδριανῶ | Σεβαστῶ σω|τῆρι τᾶς || [Λακεδαίμονος].

Forms of letters ΑΩΞΩ; very slight *apices*.

Durrbach reads σωτῆρι τᾶς [πόλιος]; I prefer to restore Λακεδαίμονος on the analogy of No. 381.

508. On a white marble stele, complete on all sides. Height .48; breadth .27; thickness .04.

5 Τιβέριος | Κλαύδιος | Προτογένης Σαλαμ|είμιος πυθαύλης || ἐτῶν λε΄.

Forms of letters ΕΘΟCΩ.

509. On a stele of bluish marble, broken in two. Height .90; breadth .73; thickness .30.

Collitz-Bechtel 4435, 4437; Preger, *Athen. Mitteil.* xxi. p. 96, note 1; Dittenberger², 898.

Εὐρυνάδης | ὀλυμπιονίκας | ἐμ πολέμοι.

Τάσκος | ἐμ πο[λ]έμοι.

Forms of letters ΑΕΜΠCΩ. Date, probably third century B. C.

The name Τάσκος occurs again in No. 689, and in two Cretan inscriptions—'Αθηνᾶ, v. 365, l. 69, and *Bull. Corr. Hell.* xiii. 75.

510. On a fragment of white marble, broken on all sides. Length .17; breadth .21; thickness .13.

ιϋΛ	--- (ικλ) ---
ΤΙΓΟΝΟΣ	--- [Ἀν]τίγονο(ς) ---
ΑΠΟC	--- (μ)πο(ς) ---

L. 3 [Σίπο](μ)πο(ς)?

521. On a circular block of white marble. Height .17; diameter .21.

Ζανί | Ἐλευθερίοι | Ἀντωνεῖνοι | Σωτῆρι.

Forms of letters ΛΕΘΛCΩ; no *apices*.

522. On a white marble stele, with pediment. Height .37; breadth .27; thickness .08.

Ἀκινδοῖνε χαῖρε, | ἔτη βιώσας θ΄.

Forms of letters ΛΕΘCΩ.

523. On a slab of white marble. Height .38; breadth .32; thickness .03.

Ἀγαθῶν | χαῖρε | λβ΄.

Letters very crudely formed ΑΕΘΩ.

524. On a stele of white marble, broken in two. Height .65; breadth .25; thickness .03.

5 Χαῖρε, | Τιανέ, Κ[ρ]ῆς | δ[δ]ῖ ἐών, ὁ ἐν | χαρίτεσσι τέ||λειος
 ὑμνεί|ται πᾶσιν, πᾶσι | φίλος γὰρ ἔφν. |
 ἐτῶν ιδ΄.

Letters good and careful, though somewhat crowded together; *apices* slight. Forms $\Lambda\Lambda\epsilon\mu\pi\sigma\phi\Omega$.

The first verse has two syllables too many, and the mason has written $\cdot\kappa\beta\eta\sigma\omicron\lambda\epsilon\omega\lambda\eta\lambda$. $\tau\iota\alpha\nu\acute{o}\varsigma$ as a man's name occurs only in Mionnet's reading of a Cretan coin legend, and Prof. U. von Wilamowitz therefore conjectures

$\chi\alpha\iota\rho\epsilon$, ($\cdot\pi$) $\iota\alpha\nu\acute{\epsilon}$, $\kappa(\rho)\eta\varsigma$ $\alpha(\delta)$ $\acute{\epsilon}\omega\nu$, $\langle\delta\ \acute{\epsilon}\nu\rangle$ $\chi\alpha\rho\acute{\iota}\tau\epsilon\sigma\sigma\iota$ $\tau\acute{\epsilon}\lambda\epsilon\iota\omicron\varsigma$.

525. On a white stone stele, complete on the l. and below. Height .23; breadth .32; thickness .11.

$\epsilon\upsilon$ — — — — | $\Delta\alpha\mu\acute{\alpha}\rho\iota\sigma[\tau\omicron\varsigma]$ — — — — | $\cdot\Delta\rho\iota\sigma\tau\omicron\kappa\rho(\acute{\alpha})[\tau\eta\varsigma]$. — — — — | $\cdot\omicron\rho\iota\pi\pi\acute{\iota}\delta\alpha\varsigma$
— — — — || $\cdot\Delta\rho\chi\iota\pi\pi\omicron\varsigma$ $\Nu\kappa$ — — — — | $\kappa\alpha\lambda\lambda\iota\tau\acute{\epsilon}\lambda\eta\varsigma$ $\kappa(\alpha)[\lambda\lambda\iota]$ — — — — | $\kappa\alpha\lambda\lambda\iota\sigma\tau\rho\alpha\tau\omicron\varsigma$ 5
 Σ — — — — | $\tau\acute{\iota}\mu\alpha\rho\chi\omicron\varsigma$ $\Nu\kappa\acute{\iota}\alpha$ | $\Delta\acute{\epsilon}\xi\iota\varsigma$ $\Delta\nu\sigma\iota\kappa\rho\acute{\alpha}\tau\epsilon\omicron(\varsigma)$ || $\mu\acute{\epsilon}\gamma\iota\upsilon\pi\pi\omicron\varsigma$ $\Nu\kappa\omicron\sigma\tau\rho\acute{\alpha}[\tau\omicron\upsilon]$ | $\Gamma\acute{\alpha}(\iota\omicron\varsigma)$ 10
 $\pi\rho\alpha\zeta\mu\acute{\epsilon}\mu\eta\varsigma$ $\mu\acute{\alpha}(\rho\kappa\omicron\upsilon)$ $\Theta\epsilon$ — — .

Forms of letters $\Lambda\epsilon\Xi\Sigma$: *apices* strongly marked. In l. 11 $\Gamma\alpha$, and $\mu\alpha$, are written in monogram $\Gamma\mu$ and $\mu\mu$.

526. On a block of grey stone, very roughly worked. Length .44; breadth .21; thickness .18.

Collitz-Bechtel 4408; David 7.

$\Pi\omicron\lambda\lambda\epsilon\acute{\iota}\omicron\nu$.

i. e. $\Pi\omicron\lambda\lambda\epsilon\acute{\iota}\omicron\nu$. Forms of letters $\epsilon\pi$: a facsimile will be found in Roehl, *I.G.A.* 58.

527. On an irregular block of grey stone. Length .28; breadth .28; thickness .10.

$\exists\vee$
—

$\exists^A\phi\varsigma$

These letters are roughly incised on the stone by friction rather than by chiselling: there are also some other strokes which do not seem to form parts of letters. We appear to have the ends of two words written retrograde, — — $\nu\varsigma$ | — — $(\omicron)\phi\alpha\varsigma$.

528. On a small circular base tapering towards the foot; there is a hollow in the upper surface. Height .18.

$\Sigma\omega\tau\eta\rho\acute{\iota}\alpha$ | $\kappa\alpha\tau'$ $\acute{\epsilon}\pi\iota\tau\alpha|\gamma\eta\nu$ $\tau\omicron\upsilon$ | $\theta\epsilon\omicron\upsilon$ $\acute{\alpha}\nu\acute{\epsilon}||\theta\eta\kappa\alpha$.

5

Forms of letters $\Lambda\epsilon\Theta\pi\varsigma\omega$.

529. On the upper surface of a circular block of white marble, shaped like a capital: broken below. Height .19; diameter .38.

$\Delta\upsilon\tau\omicron\kappa\rho\acute{\alpha}\tau\omicron\rho\omicron\varsigma$ $\kappa\alpha\acute{\iota}\varsigma\alpha\rho\omicron\varsigma$ | $\cdot\Delta\delta\rho\iota\alpha\nu\acute{\omicron}\upsilon$ $\Sigma\epsilon|\beta\alpha\sigma\tau\omicron\upsilon$ $\Sigma\omega||\tau\eta\rho\omicron\varsigma$.

5

The letters are more carefully formed than in most inscriptions of this class. *Apices* slight. Forms $\Lambda\Sigma$.

532. On a block of grey marble. Height .34; breadth .29; thickness .16. Provenance unknown.

$\cdot\omicron\rho\omicron\varsigma$ | $\tau\omicron\upsilon$ $\iota\epsilon\rho\omicron\upsilon$.

The letters are very irregular. Forms $\bar{\rho}$ and ρ , ς .

535. On each of the four sides of a brick. Length .31; breadth .31; thickness .055. Found in Leopoulos' field east of the theatre near the medieval walls.

Collitz-Bechtel 4461.

Πλίνθοι δαμόσαι σκανοθήκας ἐπὶ Καλλικράτεος | ἐργῶνα Νικασίωνος.

The brick is complete, and bears on its four sides the same stamp, for which see No. 276. A similar brick, also in all probability complete but unnoticed hitherto, is immured in the wall of the church called *Κοίμησις τῆς Θεοτόκου* in Magoula, not far from Collitz-Bechtel 4443.

535 A. Fragment of a brick. Length .24; breadth .31; thickness .05.

[ἐπὶ] Καλλ[ικράτεος].

The inscription runs from r. to l. It is not possible to tell whether the other three narrow surfaces had inscriptions, as they are all broken off.

542. On a fragment of greyish marble. Height .22; breadth .17; thickness .14. From the Menelaum.

Kastriotes, *Πρακτικὰ τῆς Ἀρχαιολογικῆς Ἑταιρείας*, 1900, p. 86.

----- ΤΟΞ | ----- ΟΞ | ----- ΙΕ.

543. On a fragment of a brick. Length .145; breadth .13; thickness .045.

Ἡρακλᾶ.

The letters are in relief on a depressed ground. The inscription is complete on the r. Forms of letters ΑΑΗΡ in ligature.

544. On the shaft of a white marble herm, broken at the top and bottom. The inscribed surface is broken away all down the l. margin, but the inscription is complete above. Height .80; breadth .26; thickness .25. See p. 188. Found about a quarter of an hour south of the Amyclaeum.

Tsountas, *Ἐφημ. Ἀρχαιολ.* 1892, p. 23, No. 6; Wide, *Lak. Kulte*, pp. 368-370.

Τὸν ἀρχιερέα τῶν Σεβαστ[ῶν, | ιερέ]α Διός, τὸν ἄριστον κα[ὶ | ἐκ τ]ῶν
5 ἀρίστων, τὸν ἀξ[ιολογώτατον] Σε[κ]στον Εὐδαμον Ὀνασικράτ[εο]ς, . . . ἀπὸ
Ἡρακλέους, μὲν ἀ[πὸ] Διοσκούρων, ιερέα καὶ | [ἀγ]ωνοθέτην διὰ βίου κ[αὶ |
10 διὰ] γένους τῶν τε Δι[οσ]κούρων καὶ τοῦ ἀγῶν[ος] || τῶν μεγάλων Διοσκούρ[εων],
καὶ ἀγωνοθέτην δ[ιὰ] γένους τῶν μεγάλων | [Δε]ωνειδίων, ιερέα κατὰ | [γέ]νος
15 Ποσειδῶνος Ἀσφα[λ]ίου, Ἀθηνᾶς Χαλκιοίκου, | Ἀθ[ηνᾶς] Πολιάχου, καὶ (τ)[ῶν |
συ]νκαθιδρυμένων ἐν [τῷ | τε]μένει θεῶν, Τύχης C - | - - αἰρω, Ἀρτέμιτος
20 πα[τ]ρί[ω]τιδος, Δήμητρος κα[ὶ] Κό[ρ]ης ἐν Φουρ σερρ - s ἐν Ἐγείλο[ι]ς,
25 Ἀφροδεί[τη]ς Οὐρανίας, Τύχης | ἀρ[χ]αγέτου, Ἑρμοῦ Ο. || Διονοίσου, Δήμητρος |
τῆς ἐν Δικτύνῃ, MN - - | - - (Δ)ιὸς υ - - | - -

Forms of letters ΑΕΖΘΠΩ. Writing careless and irregular, in some places very hard to decipher. Tsountas reads [ἀρ]χιερέα in l. 1, [καί]; Διός in l. 2: in l. 21 his copy shows ΦΟΙ. CYT. ΕΤΡ, while mine has ΦΟΥΡΑΟΔC-CΕΤΡ.

546. On a small circular stone base or altar of greyish marble. Height .33.

[᾽Ωφε](λ)ίμα Τρυφέ[ρω | Δάμα]τρι εὐχ[άν].

The letters are exceedingly rough. Forms **ΕΜΦ**: some of the *apices* are very exaggerated.

The restoration is uncertain. For the cult of Demeter in Laconia see Wide, *Lakon. Kulte*, p. 171 foll.

547. On a stele of bluish marble, complete except at the foot. Height .47; breadth .37; thickness .09.

Ζανὶ | ᾽Ελευθερί[οι ᾽Αντωνί]νοι Σωτή[ῃ]||ρι.

5

Forms of letters **ΑΛΘΣ**. Beneath the inscription are two palm branches and two wreaths.

548. On a block of bluish marble. See No. 395.

Martha, *Bull. Corr. Hell.* iii. 197, No. 7.

Τρεῖς δεκάδας ζήσασα ἐ[τ]έων σὺν πέντ[ε --
Πάρδαλις ἦλθα θοῶς εἰς ᾽Αἶδαο δόμο[ν]
ἐσθλὸν ἀποπρολιπούσα φίλον Σωτήριχο[ν] ἄνδρα]
καὶ παῖδας δοιούς ἄρενας ἡδὲ κόρην.

Forms of letters **ΑΕΘΠCΦΩ**.

564. See p. 189.

568. See No. 372.

569. On a white marble stele, the top of which is broken off. Height .49; breadth .44; thickness .10.

-- (κ)αὶ Πανθα[λ --] | ᾽Ενσειτοῦ | ᾽Επαφρόδειτος (᾽Επαφροδείτου), | Διονύσιος Ζωσίμου. || ᾽Επὶ τοῦ μυχοῦ Γύλιππος. | ᾽Επὶ τοῦ μακέλλου ᾽Ιο(ύλιος) 5
Γράπτος. | Μάγειρος Πρωτίων.

Letters well and clearly incised: forms **ΑΙΘΜΠΣΩ**, *apices* slight. The second **Υ** of l. 4 and both those of l. 6 are written inside the preceding **Ο**'s, as also the **Σ** of l. 5. There are incised leaves as ornaments (ϝ) at the beginning of l. 2 and the ends of ll. 2, 3, 7.

The titles ἐπὶ τοῦ μυχοῦ and ἐπὶ τοῦ μακέλλου are not, I believe, found elsewhere. The formula is a common one: cf. δ ἐπὶ τῶν ὑπομνημάτων τῆς συγκλήτου, *I.G.* iv. 588; ἐπὶ τῶν ἀλῶν, *I.G.* xiv. 608; ἐπὶ τοῦ σείτου, *C.I.G.* 3738; ἐπὶ τῆς ταμείας and ἐπὶ τῆς οἰκονομίας, *C.I.G.* 2058 B, &c. ᾽Επί with the dat. is also used in this sense, or ἐπί with the acc. and κατασταθεῖς, καθεσταμένους. The μάκελλον (*macellum*) is the meat-market (cf. 1 *Cor.* x. 25; Dio Cass. 61. 18; in *I.G.* iv. 1484, ll. 107, 296, 298, 301, the word is used in the sense of 'partition,' Lat. *cancelli*, as in Hesych. μακέλα φράγματα, δρύφακτοι), the μυχός the grain-market (cf. *I.G.* xiv. 645, i. 139, 141, 144 οἰκοδομήσῃται δὲ καὶ οἰκίαν ἐν τοῖς χώροις τούτοις, βοῶνα, μυχόν, ἀχύριον).

589. See p. 194.

591. On the upper fillet of a moulded and ornamented base of white marble, the l. hand portion of which is broken off. In the upper surface is a groove (.035 deep, .075 wide) into which a stele was inserted.

Found on the west side of the square in which the Museum stands, during excavations for the cellars of the house of A. Demas. Height .21; breadth .30; thickness .17.

[Εὐ]ρυβάασσα.

Forms of letters ΑΓ.

598. On a fragment of grey marble, broken on all sides. Length .10; breadth .09; thickness .03.

ΥΠΗ	-- νπ(ε) --
ΟΝΕ	-- ονε --
ΟΙ	-- (οι) --

599. On a fragment of a white marble stele, broken on all sides. Length .20; breadth .19; thickness .07. Formerly in the Byzantine Museum at Mistra.

-- (λ)εσοαι -- -- | -- (ν) τὸν Δαμ(ι) -- -- | -- -- (ο)ν τοῦτο (π) -- -- | -- -- (δ)ἐ πρ(οτερ) -- .

Boustrophedon: ll. 1 and 3 read from l. to r., 2 and 4 from r. to l. Forms of letters ΑΔΕΜΝΠΡΞ: after τὸν of l. 2 comes a mark of punctuation) as in No. 200, l. 2, *I.G.A.* 54, l. 5.

The stone is so mutilated that it is not even possible to determine whether the inscription is metrical or not. The emendation of l. 1 to λεσθαι naturally suggests itself, but the fourth letter alike on the stone and the squeeze seems to be Ο.

600. On the thighs of a seated figure (for which see pp. 194-5), found in Magoula.

Collitz-Bechtel 4417; Milchhoefer, *Arch. Zeitg.* 1881, p. 297, and Pl. xvii. 3, 3a.

ΑΙΔΕΥΣ

The text of the inscription is not certain. Dressel-Milchhoefer read it as I have done, and so it was published in the *Arch. Zeitg.* loc. cit., four years later. Treu (*Arch. Zeitg.* 1882, p. 76) corrected it to ΔΕΥΞ, explaining that the ΑΙ and the vertical stroke of the Υ in Milchhoefer's copy are accidental injuries of the stone, while Collitz-Bechtel (loc. cit.) and Wide (*Lakon. Kulte*, pp. 4, 7, 243) do not even mention the variant.

Δεύς is known (see Pape-Benseler, *Griech. Eigennamen*, s. v.; Meister, *Griech. Dialekte*, i. p. 262) as a Boeotian and Lacedaemonian form of Ζεύς: so the Boeotian in Aristoph. *Acharn.* 911 uses the expression ἴττω Δεύς (= ἴστω Ζεύς, Schol.). Ἀἰδευς, on the other hand, is a unique and unparalleled form of Ἀἰδας, Ἀἰδης. Nevertheless, the reading of the inscription given by Dressel-Milchhoefer seems to be the correct one.

605. On a block of white marble, broken on all sides. Height .15; breadth .18; thickness .045.

(Ν)ικοκράτη(ς) | [Ε](ὺ)δαμοκλέο[ς].

Forms of letters ΑΕΜ, ΚΡΞ in monogram.

611. On a block of white marble, broken on all sides. Height .205; breadth .24; thickness .14. Found in Magoula.

Collitz-Bechtel 4410; Hoffmann, *Syll. epigr. gr.* 394; David 19; Roehl, *Imagines*², x. No. 10, p. 26.

-- ΡΟΞΑΘΡΕΝΔ -- | -- ΓΑΥΤΟΞΝΙΚΑΞ -- | --
 ΨΥΤΑΤΟΞΕΔ -- | -- ΞΥΑΡΙΟΜΕΝ -- || -- ΕΝΘΑΔΕΓΑΙΞ 5
 Γ -- | -- ΟΙΚΑΙΕΦΥΘΡΟΝ -- | -- ΝΙΟΞΛΙΓΙΟΥ -- .

The following tentative restoration of this inscription has been suggested by Roehl (*I.G.A.* 62):

[Ἀλκιμάχῳ τάνδ' εἰκόν' ἔνεστ' ἀγαθῷ καὶ ἀγανῷ]
 [ἀνδ]ρὸς ἀθρῆν' δ[ιαμ]λλαθῆς δ' ἥδη τε θί[γ'] αὐτὸς
 νίκας [καὶ θορύβως κατὰ τρα]χυτάτως ἐδ[αμάσθη]
 [οἰχομένῳ δ]ὲ χαριζόμεν[ος στᾶσεν τόδε σᾶμα]
 ἐνθάδε παῖς Π[ολυκλῆς] ἀλλ' Ἰλαθι τ[ῶ]ι καὶ ἐ' εὐφρων
 [δέξο, φάναξ ἐνέρων,] Διὸς αἰγίοχ[ω] κάσι σεμνέ[ι].

612. On a large stele, with pediment; later, the r. side was cut away and ornamented with low Byzantine relief. Found in Magoula serving as a doorstep. Height .95; breadth .60; thickness .11.

Collitz-Bechtel 4451.

Γέροντες ἐπὶ [Ἄ -- --] | Λυκομήδης Ἀρα[τ -- --] | Πρατόνικος Διο ---- |
 Σωκρατίδας Δαμ -- -- || Εὐμωλίων Βωρθι[άδα]. | Πανσανίας Λαμε -- -- | 5
 Καλλικράτης Εὐ -- -- | Τιμοκλῆς Δεξιδ[άμου]. | Ξενάρης Δαμοκ -- -- ||
 Τιμοκράτης Ἀγ(η)[σι -- --] | Λαχάρης Ἡ[ρα]κλ -- -- | Δαμόνικος (Δ)αμ -- -- | 10
 Κλεωνιδέων Α -- -- -- | Πασιτέλης . χιδ -- -- || Εὐδα[ι]μοκλῆς Κα -- -- -- | 15
 Καλλιπόλις Εὐρυ -- -- | [Π]αίστρατος / -- -- | [Γορ]γυπιδ[ας] -- -- |
 -- [ξ]ενος Φίλ -- -- -- || -- -- (α)μος Στ -- -- | -- -- [σ]τρατος 20
 Ἐχ -- -- -- | [Εὐ]άγγελος Ἀρ(η)[ξίππου]. | .. ΙΡΟΔ . ΔΑΣ Εὐ -- -- |
 Τ(α)χυκλῆς Καλ -- -- .

Forms of letters Α Ε Θ Π Σ.

Date, probably first century B. C.

L. 5 Dressel-Milchhoefer (p. 436, No. 10) read Ἐωρθι -- with the note 'ΕΩΡΘ oder ΒΩΡΘ?' The Β seems to me quite plain. L. 6 ΑΛΑΜΕ is distinct, and must not be altered (as in Collitz-Bechtel) to Δαμ[π] -- . The names Λαμέδων and Λαμένης occur. L. 11 Ἡ[ρ]κλ[ανού], Collitz-Bechtel; but Dressel-Milchhoefer rightly read Η . . ΚΛ -- . L. 12 . ΑΜ, Dressel-Milchhoefer: I seem to see ΛΑΜ. L. 14 ΑΧΙΔ D-M.; my copy gives . ΧΙΔ. L. 20 ΨΟΣΣΤ, D-M.; ΑΜΟΣΣΤ my copy. L. 21 ΤΡΑΤΟΣΕ, D-M. L. 22 ΝΓΕΛΟΣΑΡ, D-M.; ΑΝΓΕΛΟΣΑΡΙI my copy. L. 23 D-M. read the fourth letter as Α, I as Δ. L. 24 .. ΧΥΚΛΗΣΚΑ D-M.; ΤΑΧΥΚΛΗΣΚΑΛ my copy.

617. On a stele of red Laconian stone (*rosso antico*), with pediment. Only the top is preserved. Height .11; breadth .24; thickness .06.

-- -- όνικος | [ἐμ πολ](έ)μοι.

Forms of letters Μ Σ: very slight *apices*.

618. On a miniature altar of white marble. Height .21; breadth .15 (at foot), .13 (above); thickness .15 (above), .13 (at foot). In the upper surface is a hollow.

Εἰρήνη | Δεσποίναι | ἀνέθηκεν.

Letters very roughly inscribed. Forms ΑΕΘΠΛ.

619. On a fragment of a circular abacus of greyish marble on a column. Thickness of the abacus .08. Broken on all sides.

C.I.G. 1310 (?).

[Αὐτοκράτορ]ος Ἀδ[ριανοῦ | Καίσαρος] Σωτῆ[ρος].

Letters apicated Α Σ Ω.

The restoration is uncertain, and the identification with *C.I.G.* 1310 is merely conjectural; the text in the latter inscription gives Α, not Α. We might restore in the present instance [Αὐτοκράτορος Καίσαρ]ος Ἀδ[ριανοῦ | Σεβαστοῦ] Σωτῆ[ρος].

620. On a fragment of a bluish marble stele, complete on the r. (?). Length .15; breadth .115; thickness .045. The surface is badly damaged, especially on the r.

ΛΙΛ
ΛΟΥΕΝΙ
ΛΑΘΕ
ΚΑΤ/
/

621. On a fragment of a white marble stele, complete on the r. and above. Height .22; breadth .17; thickness .085. In the upper surface is a dowel hole.

[Ἡ παλ]αῖς | --- ον Με(ν) | --- γγο | ---

Letters apicated: ΜΕ in ligature.

622. On a fragment of white marble; the l. edge only is preserved, but the inscription is complete above. Length .16; breadth .09; thickness .04.

Αἱ θεαὶ οἶδασι (τη) ---

Letters slightly apicated. Forms ΑΕΘC: letters tall and narrow.

623. On two adjacent sides of a fragment of bluish marble. Height .12; breadth .12; thickness .10.

(α) --- (νοβιο) --- | --- ίου | --- ονίκου | --- (θο) ---

(β) Κλ(α) --- | λογ | --- | (τρο) ---.

Forms of letters Θ; the writing of (β) is much larger and coarser than that of (α). *Apices* slight.

Perhaps in (β), l. 2, we have some part of the name Λογγέινος.

624. On a fragment of a greyish marble stele. The r. hand edge only is preserved. Height .18; breadth .29; thickness .07.

-- Φιλήμων τευ | -- εν οἶωνο | -- σπος.

Forms of letters ΕΛCΦΩ.

625. On a fragment of a white marble stele, complete only on the l. Height .27; breadth .17; thickness .07.

-- -- | τε δα -- -- | -- -- ἀνδρα | ηελομ -- -- || -- -- οθαι | εpta | 5
-- -- | -- -- αιραι.

Boustrophedon: ll. 1, 3, 5 and 7 are written from r. to l.; ll. 2, 4 and 6 from l. to r. Forms of letters ADEΘNP; the *spiritus asper* is represented by Β.

626. On a fragment of greyish marble, complete on the l. Height .22; breadth .18; thickness .06.

ΛΕ

The inscription is complete.

627. On a fragment of a block of white marble, the surface of which is slightly curved. Height .29; breadth .20; thickness .13. Part of the upper and l. hand edges preserved.

Βίδυ(οι) ἐπὶ Κλ[αυδίου Ἀρι]στοβούλω [ᾧν πρόσβυσ] | Ἀριστότει[μος] -- -- |
[Τει]μοκρ(ά)[της] -- -- || -- ηρ -- . 5

Writing good and careful. Forms of letters ΑΜΠΣΩ, very slight *apices*.

628. On a fragment of a stone stele, broken on all sides. The surface of the stone is almost entirely broken away. Height .90; breadth .40; thickness .10.

-- -- ΖΑΙΛ -- -- | -- (τ)δ β' Πει -- -- | [Ἐπαφρό?]δειτος -- -- |
-- -- [Νει]κάρων -- -- || -- -- νος Κ' / -- -- | -- [Ὀνη?]σίφορ(ο)[ς] -- -- | 5
-- -- ου τὸ β' | -- -- ι(ν) -- -- | -- οἱ ΣΟΣ || -- -- Κ -- 10

Forms of letters ΕΠΣΩ; in ll. 2 and 7 τό is written ΤΟ.

The inscription is too mutilated to permit of any restoration. All that can be seen is that it contained a list of names, probably magistrates, two of whom (ll. 2, 7) were holding office for the second time.

629 A. On the upper surface of a square pillar capital of white marble. Height .47; breadth .30; thickness .20.

Αὐτοκράτορ[ς] | Ἀδριανοῦ | Καίσαρος | Σωτήρος.

Forms of letters ΑΑΣΩ: slight *apices*. Writing very careless.

630. On a fragment of white marble, broken on all sides. Height .15; breadth .12; thickness .04.

⊙ Ε
ΥΟΜΑϚ
ε ΠΙΠΑΤ ρονόμου
/ ΡΒΩΟϚ Τ
NTEP

631. On a fragment of a grey marble stele of which the r. margin, with a broad moulding, is preserved. Height .14; breadth .12; thickness .085.

IC
Λ
NA
Λ

The letters are almost undecipherable, and the reading is quite uncertain.

632. On a fragment of white marble, broken on all sides. Height .085; breadth .10; thickness .04.

BAPBA

633. On a fragment of white marble, broken on all sides. Height .06; breadth .12; thickness .03.

/
Ο Ι
Τ Ρ

634. On a slab of white marble. Height .265; breadth .59; thickness .03.

Dressel-Milchhoefer, p. 440, No. 22; Ζησιίου, Σύμμκτα (Athens, 1892), p. 13, No. 10.

+ 'Ορκίζω ὑμᾶς ἐγὼ Ἀρχελαεῖς | ἡ δούλη τοῦ Θ(εο)ῦ(ς) τοὺς τοῦ εὐλογ(η-
μένου) κλήρου | πάντας τοῦ τε νῦν ὄντο(ς) καὶ τοῦ μέλλ|οντος εἶναι κατὰ τῆς
5 αἰωνίου + || κρίσεως καὶ τῆς δόξης τοῦ Θ(εο)ῦ μηδε|νεὶ συνχωρῆσαι ἀνασκευάσαι
τὸ | μνῆμα τοῦτο ἔνθα νῦν ἀναπαύομαι.

Forms of letters Λ Ε Θ Μ Ζ Ϛ Ω: writing irregular. Above l. 1 are three crosses.

In l. 2 Dressel-Milchhoefer read εὐλογ while Ζησιίου has εὐλον. The stone shows a combination of the ν and γ Ν; probably Ν was first inscribed and then altered to Γ.

635-644, 646. These thirteen fragments of inscribed tiles (Collitz-Bechtel 4513, 4514) were found at Ἀγία Κυριακή (Amyclaeum) during Mr. Tsountas' excavation, and published by him in Ἐφημ. Ἀρχαιολ. 1892, p. 3. Owing to the extreme faintness of some of the letters, it is difficult in many cases to decide how much to mark as extant, and this fact has rendered the identification of several of Tsountas' numbers somewhat uncertain.

635. On a fragment of a roof-tile. Length .06; breadth .045; thickness .015.

Tsountas, *Εφημ. Ἀρχαιολ.* 1892, p. 3, No. 10.

\ΛΜ
ΙΩΝ

Tsountas reads ΙΑΜΙ in l. 1, but the first stroke does not seem to me to be vertical. In l. 2 he writes ΩΝ.

635 A. On a fragment of a roof-tile. Length .23; breadth .17; thickness .015.

Tsountas, *Εφημ. Ἀρχαιολ.* 1892, p. 3, No. 5.

[Α](π)δλ(λ)ω[νος] | Ἀμυκλαιοῖ.

The first line (Ἀπδλλωνος) is almost invisible. The tile, like No. 637, has been twice stamped; of the second impression no letters are legible.

635 B. On a fragment of a roof-tile. Length .12; breadth .12; thickness .015.

Tsountas, *Εφημ. Ἀρχαιολ.* 1892, p. 3, No. 4.

[Α]πελλω(ν)ος | Ἀμυκλαιοῖ.

The letters in l. 1 are exceedingly faint. Forms ΑΕΜΟΠΞΩ.

636. On a fragment of a roof-tile. Length .15; breadth .09; thickness .015.

Tsountas, *Εφημ. Ἀρχαιολ.* 1892, p. 3, No. 2.

[Ἀπδλλωνος | ἐ]ν Ἀμυκλαίῳ[ι].

The letters are very faint in l. 2, illegible in l. 1.

637. On a fragment of a roof-tile. Length .18; breadth .13; thickness .015.

Tsountas, *Εφημ. Ἀρχαιολ.* 1892, p. 3, No. 6.

(α) [Α]πδλλων[ος | ἐν Ἀμυκλαίοι].

(β) [Ἀπδλλωνος | ἐν Ἀμυ](κ)λαί[οι].

The tile was stamped twice in different places. Forms of letters ΟΠΩ.

638. On a fragment of a roof-tile. Length .08; breadth .085; thickness .02.

Tsountas, *Εφημ. Ἀρχαιολ.* 1892, p. 3, No. 7.

Ἀπ(ό)[λλωνος] | ἐ(ν) Ἀμυκλαίοι.

Forms of letters ΑΕΠΟ.

639. On a fragment of a roof-tile. Length .10; breadth .08; thickness .02.

Tsountas, *Εφημ. Ἀρχαιολ.* 1892, p. 3, No. 8.

Ἀπ(ό)[λλωνος] | ἐν Ἀμυκλαίοι.

640. On a fragment of a roof-tile. Length .09; breadth .07; thickness .02.

Tsountas, 'Εφημ. 'Αρχαιολ. 1892, p. 3, No. 12.

'Από(λ)[λωνος] | (έν 'Αμ)[υκλαίοι].

641. On a fragment of a roof-tile. Length .09; breadth .05; thickness .015.

Tsountas, 'Εφημ. 'Αρχαιολ. 1892, p. 3, No. 9.

[Α]πόλ[λωνος] | έ]ν 'Αμυ[κλαίοι].

642. On a fragment of a roof-tile. Length .06; breadth .05; thickness .015.

Tsountas, 'Εφημ. 'Αρχαιολ. 1892, p. 3, No. 14.

[Απόλλω]νο(ς) | [έν 'Αμυκλα]ίοι.

643. On a fragment of a roof-tile. Length .08; breadth .085; thickness .015.

Tsountas, 'Εφημ. 'Αρχαιολ. 1892, p. 4.

[δα]μόσιος -- | -- ν Φιλοκλή --

Forms of letters Μ Ο Ξ Φ: letters in relief on a sunk oblong. The word δημόσιος, δαμόσιος occurs in many tile inscriptions, cf. Nos. 276, 535; Paris, *Élatée*, p. 110 foll., Nos. 2, 3, 8, 9, 10, [11], 15, 16, p. 115; Waldstein, *The Argive Heraeum*, i. p. 217, p. 218, note 4.

644. On a fragment of a roof-tile. Length .065; breadth .03; thickness .015.

Tsountas, 'Εφημ. 'Αρχαιολ. 1892, p. 3, No. 11.

'Απ[όλλωνος] | έν ('Α)[μυκλαίοι].

645. On a fragment of a brick. Length .07; breadth .05; thickness .05.

ΞΛ -- (α)s.

Letters in relief on a sunk oblong: the inscription reads from r. to l.

646. On a fragment of a roof-tile. Length .11; breadth .09; thickness .02.

Tsountas, 'Εφημ. 'Αρχαιολ. 1892, p. 3, No. 15.

[Απόλλων]ος | [έν 'Αμυκλαίοι].

647. On a fragment of a greyish marble stele, broken on all sides. Height .21; breadth .23; thickness .08.

Tod, *Brit. School Annual*, x. p. 66.

-- (ς), δια(β)[έτεος] | δέ αὐτεπαγγέλ(τ)ου Δο[υκίου] ? | --]τους το(ῦ) -- |
5 -- -- εος' σ(φ)[αίρεις] || -- -- -- ων οἱ νικήσαν]τες τὰς (ᾧ)[βὰς] -- -- --]υς, ᾧν
π[ρέσβυς] | -- --

Letters carefully inscribed: forms Α Ε Σ Ω. In l. 4 after εος is an ivy leaf as mark of punctuation.

648. On a fragment of a massive stele of bluish marble, complete above and on the l. Height .33; breadth .46; thickness .19.

C.I.G. 1343.

Ἡ πόλις | Τιβέριον Κλαύδιον | Πρατόλαον Βρασίδου | καλῶς πεπολιτε[υ-
μένον || καὶ λαβόντα τὰς τῆς] ἀριστοπολιτείας τιμὰς κατὰ τὸν νόμον. 5

Forms of letters ΑΕΠΣ (in l. 1) Γ (in succeeding lines) Ω: *apices* slight. Of l. 5 only ΙΤΑΤΑΓΤΙΙΓ can be seen. Tiberius Claudius Pratolaus occurs again in No. 691 (q.v.) and his father Brasidas in No. 85. The title of ἀριστοπολιτευτής seems to have carried with it certain privileges: it was granted either for a definite period or for a lifetime, as we see from the use of the title αἰώνιος ἀριστοπολιτευτής (*C.I.G.* 1349, 1375, 1432, No. 781).

669. On a cylindrical base or altar of white marble, with a rectangular depression cut in the upper surface. Height .75; diameter at the foot .30, at the top .27.

Ζανὶ | Ἐλεν|θερίοι | Ἀντω||νίνοι | Σωτήρι. 5

Forms of letters ΑΘΣΩ. Below the inscription are two palm branches with a wreath between them.

670. On a stele of bluish marble, complete at the top and on the l. Height .32; breadth .23; thickness .06.

Ζανὶ Ἐλε[ν]|θερίοι Ἀν|τωνεῖνο[ι] | (Σωτῆ)[ρι].

Forms of letters ΑΕΘΩ: *apices* slight. Above the inscription are two palm branches with a wreath between them.

671. On a fragment of a bluish marble stele; the l. margin alone is preserved. Height .17; breadth .13; thickness .08.

Ἀριστο — — — | Ἀσκλη(η) — — — | Τελ — — — | Πό(πλιος) Α[ἴλιος?] — — —

Large, well-cut letters ΑΠΣ.

672. On a fragment of a bluish marble stele: part of the l. edge is preserved. Height .87; breadth .25; thickness .10. The inscription is complete below.

[Ν]ικάσ[ιππος?] — — | Σ]ωκρατ — — — | [Ἀ]νδρόν[ικος] — — — | Μνάσω[ν] — — — ||
Νο(μ)[οφύλακες?] | Εὐβαθε — — | Ἀγαθο(κ)[λῆς?] — — | Σωσι — — — — | Κλεώ- 5
[νυμος] — — || Καλλ[ι] — — — 10

Forms of letters ΑΕΘΣΩ: very slight *apices*. Between ll. 4 and 5 is a blank space of a single line.

The reading of l. 6 seems certain, yet I know of no name which begins with Εὐβαθε — —: probably he is identical with the Εὐβάρερος Εὐβαρέρου(?) of *C.I.G.* 1278.

676. On a circular base of greyish marble, with moulding at top and bottom. Height .51; diameter .49.

Le Bas-Foucart 194.

Αὐτοκράτορι | Καίσαρι | Ἀδριανῶι Σε|βαστῶι || Σωτήρι. 5

restored by Skias are: L. 1 [σὴν] for Tsountas' [ῆ]. L. 3 [καὶ] for Tsountas' [σὸν]. πᾶν[καλον]. L. 9 [Λυσαν]ῆ[ι]ον. L. 11 — — ως. L. 13 [σῶξ]ε μ[ε]μνη[μέν]ος. L. 14 ἀρη[τ]([ῆ]ρος) for Tsountas' ἀρητ[ηρ]. L. 15 [Εὐρυ]κλέους. The other restorations are due to Tsountas.

According to Skias' interpretation, the name of the sculptor of the εἰκὼν (l. 7) is found in verse 5, that of his city in verse 6, while the last verse contains the name of the priest who dedicated it. The epithet Ὑακίνθιος is applied to Apollo in Nonnus 11. 330.

691. On a greyish marble base, from the Amyclaeum. Height 1.60; breadth .72; thickness .55.

Tsountas, *Ἐφημερίς Ἀρχαιολογική*, 1892, pp. 19, 20, No. 2.

(Ἡ πό[λις] | Τιβ[έριον] Κλαύ[διον] Πρατόλα[ο]ν | Βρασιδίου ἀγοραν[ό]μον | ἐπὶ τὰς ὁδοὺς ἐ[πὶ] || ἀνυπερβλήτω π[ε]ρὶ τὴν | ἀρχὴν καὶ λιτουργ[ί]αν φι[λο]τειμῖα H 5 προσδ[ε]([ξ]α)[μέν]ων τὸ ἀνάλωμα Τι[βερίου] Κλαυδίου Αἰλίου || Πρατολάου τοῦ καὶ 10 Δαμοκ[ρατί]δου, ἱερέως κατὰ γένος Καρνείου Βοικέτα | καὶ Καρνείου Δρομαίου καὶ | Ποσειδῶνος Δωματεῖτα || καὶ Ἡρακλέους γενάρχα | καὶ Κόρας καὶ Τεμενίου | τῶν ἐν 15 τῷ ἔλει καὶ τῶν συν[καθειδ]ρυνμένων θεῶν | ἐν τοῖς προγεγραμμέ[νοι]ς ἱεροῖς, καὶ 20 Κλαυδίας | Δαμοσθενίας τῶν | παιδων.

Forms of letters Α Ε Θ Σ Ω; marked *apices*.

For the *stemma* of Τιβ. Κλαύ. Πρατόλαος (cf. No. 648) see J. M. Paton, *Transactions of the American Philol. Assoc.* 1895, p. 39, and No. 85. In l. 3 Tsountas reads ἀγοραν[ό]μον καὶ. I omit the καὶ partly because I do not think there is sufficient space for it on the stone, partly because it seems improbable that the care of the roads devolved upon an office distinct from the ἀγορανομία. In general the ἀγορανόμοι correspond to the Roman *aediles*, one of whose chief duties was the conservation of roads; and at Sparta it would seem that one or more of the ἀγορανόμοι were charged with this duty, and named ἀγορανόμοι ἐπὶ τὰς ὁδοὺς. If the office were a distinct one, we would expect the phrase ἐπὶ τῶν ὁδῶν.

Ll. 11–20 The same priesthoods are held by Claudia Damostheneia (cf. No. 443), as we see from *C.I.G.* 1446 and Ἐφημ. Ἀρχαιολ. 1892, p. 25, No. 8¹, with the addition καὶ ἄλλων θεῶν. Βοικέτα = Οἰκέτα: cf. No. 393 note. Κάρνειος Οἰκέτας (Wide, *Lakon. Kulte*, p. 84) is mentioned by Pausanias (iii. 13. 3): ὁ δὲ Κάρνειος, ὃν Οἰκέταν ἐπονομάζουσι, τιμὰς εἶχεν ἐν Σπάρτῃ καὶ πρὶν Ἡρακλείδας κατελθεῖν κτλ.: so also Ποσειδῶν Δωματεῖτας (Wide, op. cit. p. 45): παρὰ δὲ τοῦ Ἀλκωνος τὸ ἥρῳον Ποσειδῶνός ἐστιν ἱερόν, Δωματίτην δὲ ἐπονομάζουσιν (iii. 14. 7). Tsountas has identified Τεμενίος with Orpheus or Abaris, the founder according to tradition of the temple of Kore Soteira (Ἐφημ. Ἀρχαιολ. 1892, p. 21: cf. Wide, op. cit. p. 296). Ἐλος is probably a locality in Sparta, and not the town of that name (Boeckh, *ad C.I.G.* 1444).

707. Large Ionic architrave block of white marble, from a circular building. Length 1.78; breadth .38; thickness .45. Found in the field of P. Kalamatianos called Βασιλοπούλα (The Princess), along with many other marble blocks belonging to some ancient building.

¹ Though the name of the priestess has been lost in this inscription, the verbal identity of the formulae employed with those of *C.I.G.* 1446 leaves no room for doubt that both refer to the same person.

[ἐκ τῶν ἰδίων κατεσκευάσεν].

Forms of letters ΑΕΩ. The inscription is written in letters .10 m. high on the concave surface of the block.

712. On three sides of a brick. Length .21; breadth .165; thickness .05.

(a) [Ἐπὶ Κα]λλικράτεος.

(b) Σκανοθήκας.

(c) Ζήνων.

The inscriptions read from r. to l., and are stamped on the brick with letters in relief: (a) and (c) are on the short sides, (b) on one of the long sides of the brick. Cf. Nos. 278, 535.

Forms of letters ΑΑΕΖΘΣΩ.

713. On a fragment of grey marble, broken on all sides. Height .15; breadth .065; thickness .065.

Λ
Σ
Ω
ΚΡ

Letters very roughly formed.

718. On the upper part of a white marble stele, with a very ornate pediment and acroteria, broken in three pieces: complete except at the foot. Height .70; breadth .52; thickness .095. From Parori.

*Εφοροι | ἐπὶ Ἰου(λίου) Λυσικράτους, | ὃν πρέσβυς | Λούκιος Ἀπρώ[νιος] ||
5 Ἀκίνδυνος | Μάρκος Οὐ[λπίος? Δ]αμάσιππος(ς), — —

Forms of letters ΕΟΟΠΣΦ; apices. The surface of the stone is a good deal injured on the r. Cf. No. 719 note.

719. On a thin stele of bluish marble, complete on the r. and below. Height .41; breadth .30; thickness .04. Found at Parori.

— — — νος | — — — ς προστάτης | — — [τη](ς) ἀναθέσεος | — — (ρ)ος
5 Θεόφραστος || — — ωνίδας (— — ωνίδα) ὁ ἀγαθός. | [Σπον](δ)οφόροι· Γά(ιος)
Ἰού(λιος) Δαμαι — — — [Ξ]εναρχίδα. | [Γά(ιος) Ἰού]λιος Λυσικράτης | [ἔφο?]ρος.

Letters ΑΑΘΜΠΣΦ: workmanship very poor and rough.

For the term ὁ ἀγαθός, appended to the name of a magistrate, cf. C.I.G. 1239, l. 23, 1240, l. 36, 1252, l. 6. The Ἰούλιος Λυσικράτης of l. 8 may be identical with the eponymous patronomus of No. 718, and with the πρέσβυς ἐφόρων of C.I.G. 1240, col. II, l. 6.

720. On a block of greyish marble, complete on r. and l. Height .25; breadth .20; thickness .10.

5 Ζανὶ [Ἐ]λευθε[ρίοι] Ἀν[τωνεῖ] νοι Σω[τήρι].

Forms of letters ΑΕΘΕΩ.

721. On a stele of grey marble. Height .75; breadth .46; thickness .105. Found in Magoula.

Collitz-Bechtel 4478.

[Ἐπὶ Μενεκλέους | οἱ σφ]αίρεῖς οἱ ἡ[ι]κάσαντες [ΜΑΧ ---] - Σ Νικο-
κράτης (Νικοκράτους). ΒΑΣ --- | --- κίδας Φιλοστράτου || --- ομένης 5
'Ἐπικτήτου. | --- ιππίδας Ἐπικράτους. | --- --- | --- ὄνικος. | [Σ]ώανδρος
Τρύφωνος. || Κύδανος Ἰππάρχου. | Καλλικράτης Φιλοστράτο[υ]. | Δάμιππος Τιμο- 10
κράτους. | Κλεόμαχος (Κλεομάχου). | Εὐδαιμοκλῆς Εὐδάμου. || Σώστρατος Θεοδώ- 15
ρο[υ]. | [Ξε]νάκων Ἀντιβίου.

Letters very rude, Α Π Φ Ω. Below the inscription are a flask, a circular object (doubtless a σφαῖρα), and a palm branch. The stone has lost a certain number of letters since it was copied by Le Bas. L. 1 has completely disappeared, and of l. 2 only slight traces are still visible. It is supposed that ΜΑΧ --- (l. 2) and ΒΑΣ --- (l. 3) are the beginnings of a name and patronymic accidentally omitted and added later (e.g. Μαχ[αίριω] Βασ[τία]). The Σ at the beginning of l. 3 was restored conjecturally [Γάιο]s by Foucart, but the inscription has no other Roman *praenomina*, and hence Collitz-Bechtel suggest that it may be the end of another name of one of the σφαίρεῖς. L. 5 ΟΜΕΝΗΣ Dressel-Milchhoefer; ἘπιΜΕΝΗΣ Le Bas-Foucart. The Ο, however, is certain. L. 7 has entirely disappeared. L. 8 ἘπΙΝΙΚΟΣ Foucart; ΥΝΙΚΟΣ Dressel-Milchhoefer. Probably [Ε]ὄνικος is to be restored. L. 13 ΚΛΕΟΜΑΧΟΣΚ: Le Bas read ΚΛΕΟΜΑΚΟΣΚ (*Rev. Arch.* 1844, 637) or ΚΛΕΟΜΑ . ΟΣΚ (*Voyage archéol.* 164): Foucart restored Κλεόμα[χ]ος Κ. But the sign denoting the repetition of the name as patronymic is throughout this inscription Κ.

777. On a bluish marble stele, with pediment and acroteria. Height .69; breadth .40. The back of the stone is left quite rough.

Collitz-Bechtel 4447; Michel 652.

Καβωνίδας Ἀνδρονίκο[υ] | πατρονόμος. Δαμόχαρις | Μελανίππου πατρονόμος.
Πρατόνικος Ἐπι||στράτου πατρονόμος. | Καλλικρατίδας Τιμοξένου | πατρονόμος. 5
Τιμόξενος | Φιλοκλέος πατρονόμος. | Δαμόχαρις Τιμοξένου || πατρονόμος. 10
Σύναρχοι | Ἀριστοκράτης Εὐτελίδα. | Εὐδαμίδας Κλεωνύμου. | Τιμάριστος
Δάμωνος. | Ἰππαρχος Γοργίππου. || Φιλόξενος Δαμόλα. | Πασιτέλης Κλεάνορος. | 15
Γρα(μματεὺς)· Σωτηρίδας Ἀγαθοκλέος. |
Ἵπογρα(μματεὺς)· Ἀριστοκλῆς, Σωκρατί(α)[ς], | Εὐτυχίδας.
Ἵππρέ(τας)· Εὐτυ(χ)ος].

Forms of letters Α Ε Η Θ Μ Ξ Ο Ο Σ Φ Ω: the γρa in ll. 17, 18 is in monogram, as also the ηρ of ὑπέρτας (l. 19).

Date: probably first century B.C. The institution of the patronomate was due to Cleomenes III (236-220 B.C.): τὸ κράτος τῆς γερονσίας καταλύσας πατρονόμους κατέστησεν ἀντ' αὐτῶν (Pausan. ii. 9. 1). The head of the college bore, like those of the other colleges, the title of πρέσβυς, and was eponymous magistrate. See Nos. 213, 219, 220, &c.

The second word of l. 2 has been read by all previous editors

Δαμοχάρης: my copy gives *Δαμόχαρις*, and a photograph of the inscription shows that this is the true reading. A second *Δαμόχαρις* occurs in l. 9.

778. On a stele of greyish marble, with pediment. Height .60; breadth .31; thickness .055.

Αἰσχίνας | Φίλωνος | Θηβαῖος.

Letters careful; no *apices*, but a slight thickening of strokes at the extremity. Forms ΑΘΣΦΖ.

For the grave inscription of another Boeotian see No. 266.

779. On a slab of white marble. Height .52; breadth .415; thickness .04.

5 Δούκιος | Πετρωνίου | Βιθυνὸς Νε|καεὺς ἐ|τῶν κέ'.

Forms of letters ΑΕΘΩ; very slight *apices*. The surface of the stone towards the l. is a good deal damaged, but the reading is certain.

780. On a cylindrical base of white marble. Height .41; diameter .20.

Ζανὶ Ἐλευ|θερίου Ἀν|τωναῖνοι | Σωτήρι.

Forms of letters ΑΕΘΩ. Below the inscription are two palm branches and between them a wreath.

781. On a fragment of a massive stele of white marble with dark veins, broken on all sides. Height .50; breadth .42; thickness .14.

Tod, *Brit. School Annual*, x. p. 64.

5 — — βουλῆς — — — | — αἰ|(ω)νίου ἀριστο(π)ολειτευτοῦ, | βιδέ|ου (δ)ἐ
Μ(άρχου) (Α)ῦ(ρη)λί|ου — — — δια|βέτεο|ς δὲ Ἰου(λίου) Ὁρειών|ος· σφαιρεῖς || — —
(α)τῶν οἱ νικήσ|αντες | τὰς ὥβας ἀνέ|(φεδ)ροι, ὧν (π)ῤέσβυς | — — —

Letters large (.04 high) and well cut, though somewhat cramped: forms ΑΔΕΜΣΦΩ; *apices* marked. Ll. 2, 4 Θ. L. 3 ΜΑΥΡΗΛ. L. 6 ΑΓΛΡΟΙ.

My restoration has been based entirely on the analogous inscription No. 400. In l. 6 [Πιταν]ατῶν seems to me the most likely conjecture.

782. On a block of bluish marble, complete only on the r. Height .30; breadth 1.07; thickness .16. From Mistra. The inscription is in two columns, with a vacant space .045 broad between them.

Col. I.

5 — — — ΙΟΙ (τ)ων ἑκα — — — | — — [π]ώποτε περὶ τῆς ἑμα(υτο)[ῦ] — — — |
— — (π)ότερον πρᾶτῆναι ἢ μισθοῦσθαι καὶ πο| — — [τ]οὺς ἀγροὺς ἢ κατὰ μέρος
παραίνω ι|| — — οδοὺς μέμνημαι πολλῶ μείζονας | — — ν καὶ δ(ε)δωρημένον ὑμῖν
αἵτιων | — — — οὺς ἔσσεσθαι εἰ ἑτέρα μίσθωσις γ(έ)[ν](ο)ι[το — — —]οιεν ὑμᾶς . . σταν
τὸ τρίτον τῆς νῦν | — — — (ς) (ῆ) τοῦ — — —

Col. II.

5 — — τῶν ἐπικλήσεων βο(ή)θ(ει)[α]ν τοὺς ἀδικουμέ|νους οἶμαι δὲν ἀφειρῆσθαι, οὔτε
ἀφορμὴν ταύτην γέινε|σθαι τοῖς συκοφαντοῦσιν ὥς τά τε δημόσια καὶ ἰδιωτικά | μὴ
τελείσθαι κατὰ τοὺς νόμους· διὸ δὴ περὶ μὲν τῶν ἀμφι|σβητήσεων αἵτινες ἀν ὧσιν
ἐλάττους 2 δηναρίων καὶ μῆ|τε κριτήριον ἢ πρόκριμα κεφαλικῆς δίκης ἢ ἐπιτιμίας

ἔξουσιν ἐπικαλεῖσθαι με ἢ πείθ(ε)σθαι τοῖς ἐπικαλεσαμένοις κω| — — — τὰς δὲ
ἐπικλήσεις ἀ(π) — ἵνεσθαι ἐπιτρέπω ἰδίᾳ κρινέτω| — — — [π]ότερον δικαίως γέγονται
ἢ ἐπὶ τῷ [τ]ῷ δι[?] — — — (οἱ)as ποιῆσθαι εἰς τὸ μὴ κριθῆ[ναι] | — — (αρωι) τῷ 10
πατρίωι ε| — — — μερὰ ἢ ἐν. | — — — εως α — — —

Letters apicated: forms ΕΖΘΣ. Of the letters forming the first three words of Col. II, l. 1, only small fragments are left.

783. On a stele of greyish marble, complete on the l. On the r. is a portion of the groove which held the dedicated sickle: a small portion of the r. margin is preserved. Height .30; breadth .29; thickness .04.

Tod, *Athen. Mitt.* 1904, 50.

— — — [βοαγὸς | μικ](ι)χιδομέ|νων ἐπὶ πατρο|νόμου Τιβ(ερίου) Κλαυ||δίου 5
'Αττικῷ | νεκήσας τὸ | παιδικὸν καθ|θηρατόριον | 'Αρτέμειδι 'Ορ||θείᾳ ἀνέ(θ)[η]- 10
κ]εν.

Forms of letters ΑΕΘΜΠCΩ: *apices*. L. 3 has a mark of punctuation (ο) before ἐπί: at the end of l. 6 is the sign 3 inserted by way of ornament, as also the leaf at the end of l. 11.

Tiberius Claudius Atticus was an Athenian citizen of the deme Marathon, and father of the famous rhetorician Atticus Herodes. He is mentioned as eponymous patronomus of Sparta in *C.I.G.* 1241, 1245, as patron of the Eleutherolaconian League (*I.G.* iii. 668), and as σωτήρ καὶ κτίστης of Gythium (*ibid.*).

Date: probably during the reign of Hadrian.

784. On a slab of greyish marble, complete on the r. and below: probably no entire line is lost above. The surface is much worn. Height .18; breadth 1.02; thickness .52.

'Αρίστων 'Αρισ(τ) Ι Ο Ι Ζ Κ Ι / — — —
'Ανδρόνικος 'Αριστοκλέος ἀγ[οραν]όμος ἐπὶ Θεοξένου
Θευξίνοος 'Αρίστωνος ἀγορανόμος ἐπὶ 'Αριστάνδρου καὶ οἱ σύνα[ρχοι].
Σικλείδας Σ(ηρ)[ίπ](π)ου Εὐδαμος Εὐδάμου Ξενοκλείδας Εὐκ — —
'Αριστόδαμος 'Αριστοκλείδα Νικάσιππος Τ(η)[μ]ένου Γόργιππος Φίλι — — 5
'Ανδρόνικος 'Αριστοκλέος[ς] Πολυαινείδας 'Αριστάνδρου 'Αγιάδας Φίλι(σ) — —
'Αντίγονος 'Αντι(μέ)νεος 'Ολυμπιά(δα)s 'Ολ[υμ]πίχ(ου) Γραμματ(ε)[ύς]
[Ἄ]νδρό(ν)ικος ('Α)ρίστ(ω)νο(ς) — — — (ἀδ)ης Εὐ(δ)[ά](μ)ου [Θ]ε(ο)φάνης Τ — —

Forms of letters ΑΘΞΠCΩ: slight *apices*.

Date: first century B. C. The name Τημένου in l. 5 is doubtful.

785. On one of the narrow surfaces of a large slab of white marble, with a rebate; the face is slightly curved. Length .77; breadth .63; thickness .165. Used to form one of the narrow sides of a Byzantine tomb, close to the church of 'Αγία Κυριακή (Amyclaeum).

Collitz-Bechtel 4510.

ΓΛΑΥΧΞ γλαυξ.

As the inscription occurs on a surface which is left rough, and therefore was not intended to be visible, it is in all probability a mason's mark, as No. 786.

786. On a similar slab of white marble. Length .89; breadth .70; thickness .165. Found in a late wall near the church of Ἀγία Κυριακή (Amyclaeum).

Collitz-Bechtel 4510.

ΑΡΜΟΞ ἀρμός.

The ξ employed, though roughly formed, has, I think, four strokes: Tsountas writes it ζ. This inscription, like No. **785**, is probably a mason's mark. This stone and the preceding must come from the same building, as also a third whole slab and four fragments found near by (Tsountas, loc. cit.).

787. On a block of grey marble, broken at the foot and lacking the l. hand upper corner. In the top are two circular and one rectangular dowel hole, and a hollowed groove which may be original. Height .67; breadth .41; thickness .23. The surface of the stone is much damaged. Found close to the mill of Matála, Sparta.

..... Σεῖανου. | [Δι](ά)ρης ([Δι]άρους) Ἴσι -- | Φιλουμεν[ς] (Φιλουμενου). |
 5 Φιλωνίδας Εὐκ -- || Σωσικράτης -- | Ἰού(λιος) Νέας ΜΟΣΙΦ -? | Καλλικράτης
 10 -- | Σπαρτιάτης Σωσιά(δ)ο[υ]. | Εὐδαιμάκων Εὐκτή[μονος]. || Ἀντώνιος Ὀφελίων. |
 Ἰούλιος (Ἰουλίου). | Ζεύξιππος Τυνδάρ(ου)[ς]. | Κλαύδιος Διονυ(σ) -- | Μάρκος
 15 Νεικη(φ)[όρου]. || Καλλικρα(τ) -- -- | Μνάσ[ων] -- -- | Φιλ -- -- | Ϟ -- --

Forms of letters ΑΕΖΖΠΣΦΩ; marked *apices*.

The title of these officials (? γέροντες) and the date were probably inscribed on a separate stone: cf. No. **396**.

805. On a fragment of a marble slab. Height .19; width .12; thickness .045.

-- [ν](ε)ικ(ο) -- | -- [Ἀρισ]τομέ[ν] -- | --- ν (--- νος). Χε -- |
 5 -- [τ]ὸ β. Δ -- || -- [Νε]ικοκ[λ] --

Letters have slight *apices*.

INDICES

I. WORDS AND PHRASES

The numbers given are those of the Museum.

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TABLES

I. PASSAGES IN THE INTRODUCTION DEALING WITH EACH INSCRIPTION

<i>Mus.No. Introd.§</i>	<i>Mus.No. Introd.§</i>	<i>Mus.No. Introd.§</i>	<i>Mus.No. Introd.§</i>
7 28	271, 272 45	439 41	599 2-4
26, 28 33	273 44	440 2-4, 29	600 28
85 11	274 45	441 7	605 48
145 40	275 28	443 11	611 2-4, 32
200 2-4	276, 277 38	446 7	612 17
201-3 26	281 9	447 2-4, 29	617 32
204 14, 22	300 33	448 33	618 28
205-7 25	363 42	456 9	619 31
208 20	367, 368 31	462, 463 45	620 45
209 21	369 21	464 14	621 9
210-12 17	370 36	466 31	622-4 45
213 23	371 33	500 21	625 2-4
214 18	372 21	501 30	626 48
215 14	373 31	502 45	627 16
216 19	374 22	503 31	628 21
217 A 5	375 45	506 35	629 A 31
217 B 5, 23	376 21	507 31	630-33 45
218-21 30	377 32	508 36	634 35
222 39	378 45	509 32	635-46 38
223 28	379, 380 33	510 45	647 24
224 8	381 31	521 31	648 10
225 14, 15	382, 383 34	522, 523 33	669, 670 31
226-37 31	384 21	524 34	671 21
238 45	385 9	525 21	672 14, 15
239, 240 31	386, 387 2-4, 32	526 32	676 31
241 6	389 31	527 43	685 34
242 14	393 11, 12	528 28	689, 690 29
243 10	394 45	529 31	691 9, 18
244 31	395 33	532 41	707 28
245 33	396 18	535 38	712 38
246 9	398 37	535 A 38	713 45
247, 248 21	400 24	542 29	718 14
249, 250 45	401 45	543 33	719 45
251 11, 12	404 28	544 10	720 31
252 10, 12	407 38	545 45	721 24
253 10	408 6	546 28	777 13
254 28	410 30	547 31	778, 779 36
255-61 33	411 14	548 34	780 31
262 6	417 37	564 33	781 24
263, 264 33	418 45	568 21	782 8
265, 266 36	427 28	569 20	783 30
267 11	428, 429 45	589 11	784 18
268 34	432 21	591 43	785, 786 42
269 44	435 32	598 45	787, 805 21
270 24			

II. SHOWING THE CONCORDANCE BETWEEN THE NUMBERING OF COLLITZ-BECHTEL AND THE MUSEUM.

<i>C.-B.</i>	<i>Mus.</i>	<i>C.-B.</i>	<i>Mus.</i>	<i>C.-B.</i>	<i>Mus.</i>	<i>C.-B.</i>	<i>Mus.</i>
1379	217 A	4435	509	4452	216	4499	220
4404	200	4436	485	4457	214	4500	219 + 501
4408	526	4437	509	4461	276, 535	4501	218
4410	611	4439	224	4463	384	4506	251
4416	440	4440	203	4464	7	4510	785-6
4417	600	4441	202	4465	404	4513	635-42,
4420	386	4442	201	4478	721		644, 646
4421	387	4444	207	4490	379	4514	643
4422	377	4445	205	4493	466	4515	689
4423	393	4446	206	4494	230	4516	441
4428	145	4447	777	4496	222	4517	396
4430	217 B	4451	612	4498	221	4524	447

III. SHOWING THE CONCORDANCE BETWEEN THE NUMBERING OF LE BAS-FOUCART AND THE MUSEUM.

<i>Le B.-F.</i>	<i>Mus.</i>	<i>Le B.-F.</i>	<i>Mus.</i>	<i>Le B.-F.</i>	<i>Mus.</i>	<i>Le B.-F.</i>	<i>Mus.</i>
162 a	221	163 a (note)	202	168 f	216	194	676
162 b	219 + 501	163 b	207	168 g	411	194 a	217 B
162 c	218	163 c	205	173 a	210	194 b	224
162 f	7	163 d	206	175	648	194 d	217 A
162 g	254	164	721	175 c	243	195	379
162 h	404	167 a	145	179 a	253	203 d	251
162 j	220	168	777	183 b	245	203 g	264
162 k	222	168 a	215	189	227	211 b	382
163 a	203	168 c	214	192	230	211 d	268
163 a (note)	201	168 e	396				

PART II

SCULPTURE

ABBREVIATIONS, &c.

- | | | | |
|----|------------|-------|--------------|
| H. | = Height. | Th. | = Thickness. |
| L. | = Length. | Di. | = Diameter. |
| B. | = Breadth. | R. r. | = Right. |
| D. | = Depth. | L. l. | = Left. |
- D-M. = Dressel and Milchhöfer, *Die antiken Kunstwerke aus Sparta und Umgebung* (*Ath. Mitt.* II (1877), p. 293 seqq.).
- F-W. = Friedrichs-Wolters, *Die Gipsabgüsse antiker Bildwerke*.
- Perrot. = Perrot and Chipiez, *Histoire de l'art dans l'antiquité*.
- Collignon. = Collignon, *Histoire de la sculpture grecque*.
- Overbeck. = Overbeck, *Geschichte der griechischen Plastik*. Fourth Edition.
- Robert. = Robert, *Die antiken Sarkophag-Reliefs*.
- E-V. = Arndt and Amelung, *Einzelaufnahmen antiker Skulpturen* (Text to 1311-1324 by Sieveking).
- S. Q. = Overbeck, *Antike Schriftquellen*.
- J. H. S. = *Journal of Hellenic Studies*.
- B. M. C. = British Museum Catalogue.

All numbers which refer to objects in the Museum are given in thicker type, e. g. 468.

For Inscriptions, and Miscellaneous Antiquities, see those two sections of the Catalogue.

INTRODUCTION

THE LITERARY HISTORY OF SPARTAN ART.

§ 1. A brief account of what is known of the history of Spartan art from literary sources should rather precede than follow a discussion of the actual monuments. The information that is to be drawn from the literature is not great. The earliest Spartan artists of whom we have record are various pupils of Dipoenus and Skyllis. These two artists were Cretans and pupils of Daedalus. They worked principally in the Peloponnesus¹, but there is no record of their working in Sparta. But another Cretan artist Cheirisophus worked at Tegea², which lies just outside Laconia, and was in historical times a close ally of Sparta. Besides we shall see later that early Tegean art can be brought into close connexion with Spartan. Besides the Spartan artists themselves, there were one or two artists from other parts of Greece who were employed at Sparta. A tabular list of all these artists will be convenient.

A. Spartan artists³ :—

	<i>Works.</i>	<i>Material.</i>	<i>Place.</i>
THEOCLES, a Lacedaemonian. Before 540 B.C.	(1) Atlas bearing heaven. (2) Heracles, the five Hesperids, the apple-tree, and the snake.	} Cedar.	} Olympia, Epidamnian Treasury.
DORYCLEIDAS, a Lacedaemonian. Before 540 B.C.	Themis as mother of the Horae.		
DONTAS, brother of Dorycleidas. Before 540 B.C.	(1) Heracles against Achelous (Zeus, Deianeira, Achelous, Heracles, Ares, Athena). (2) Hera? Zeus? Ares? Athena? }	Cedar and gold.	Olympia, Megarian Treasury.
		Gold and ivory.	Olympia, Heraeum.
GITIADAS, <i>ἀνὴρ ἐμὲν ἰώπιος.</i> <i>circa 452 B.C.</i>	Athena Chalkioecus (Heracles' labours (including voluntary labours), Rape of Leukippids, Nymphs giving to Perseus helmet and sandals, Birth of Athena, and Amphitrite and Poseidon on lower part of statue which was herm-shaped). Aphrodite and Artemis.	Bronze (hammered?). Bronze.	Sparta. Amyclae.

¹ *S. Q.* 321.

² *S. Q.* 345.

³ The necessary references to the following artists will be easily found in Overbeck's *Antike Schriftquellen*.

B. Other artists :—

	<i>Works.</i>	<i>Material.</i>	<i>Place.</i>
THEODORUS, of Samos. <i>circa 576 B. C.</i>	The Skias.		Sparta.
CLEARCHUS, of Rhegium. <i>circa 520 B. C.</i>	Zeus.	Bronze.	Sparta, Temple of Athena Chalki- oecus.
BATHYCLES, of Magnesia ad Sipylum. <i>circa 556 B. C.</i>	Throne of Amyclaeon Apollo.		Amyclae.

It is remarkable that none of these artists worked in stone. They seem to have preferred to confine themselves to decorative work in wood or metal. As regards Clearchus of Rhegium Pausanias elsewhere says he was the master of Pythagoras of Rhegium, and was a pupil of Eucheirus of Corinth, a pupil of Syagras and Chartas, two Spartiates. Clearchus may quite possibly have learnt both from Dipoenus and Skyllis, and from Eucheirus. At all events his artistic training was derived from a Peloponnesian school taught by the Cretans, Dipoenus and Skyllis. It is natural to expect an early artistic connexion between Crete and Laconia. Crete was one of the great foci of Mycenaean civilization; Laconia, to decide only by the Vaphio cups and the wall of Las, must have been another. Districts possessing the same civilization must have had connexion with one another. And if we see in the Eleutherna statue a work of the Cretan Daedalids, we should recognize in the Frankovrysis and Hagiorgitika statues together with one at Sparta (576) the work of the Daedalids in the Peloponnesus¹. Amongst the early athlete statues at Olympia was one of Eutelidas, a Spartiate boy who was victorious in the wrestling and the *pentathlon* in the thirty-eighth Olympiad (628 B.C.). There is no description of it, nor is it known how long after the victory it was set up. It may be assumed, however, that the figure was very square and flat with the arms glued to the sides like 325. Apart from these no connexion between the literature and the monuments can be made out. We might, however, instance the Dhimitzana bone reliefs² as possibly being similar to the decorative work in wood or ivory and gold of Dontas and Dorycleidas. In this early period art at Sparta seems to have flourished. But in the golden age of Greek art we have little monumental, and still less literary, evidence for the existence of art in Sparta. For the fifth century before Gitiadas there is only Gorgias, a Laconian, who was also apparently active at Athens. Artists of unknown date³ are Cratinus, a Spartiate, who made the statue of Philles, a boy wrestler of Elis, at Olympia: and Ariston and Telestas, two Laconians, who made a colossal Zeus, eighteen feet high, for the Cleitorians at Olympia. As regards these last artists Pausanias remarked that he did not believe they had been famous, else the Eleans and still more the Lacedaemonians would have had something to tell about them. The Zeus dedicated at Olympia after a Messenian War must be assigned to an early period: but its exact date is doubtful. To the fourth century belonged the statue of Kyniska: but it is not known

¹ Cf. E. S. Forster, *Brit. School Annual*, viii. p. 274; also *v.* below § 14.

² *J. H. S.* 1891, pl. XI.

³ *v.* Brunn, *G. d. g. K.* i. 115; Overbeck, *S. Q.* 356 a; Löwy, *I. G. B.* 36; Lolling, *Cat. Inscr. Acrop.*, p. 43, 35-38.

if the artists of these were Spartans or not¹. Of later artists we know that one of the famous workers of *torumata* during the Hellenistic period was Callicrates, a Lacedaemonian. Lastly to come to the imperial period, a certain Demetrius seems to have been active about the second century A.D. His name appears on a headless herm once in Sparta and also on two other inscriptions². The base of an honorary statue at Hagia Sophia bears the signature of Aurelius Nikephorus, an unknown artist of the same period³. A work signed by Apollonius of Athens, a Neo-Attic artist of the first century A.D., also found its way to Sparta (363). Two Athenian artists of this name are known; one the son of Nestor signed the Belvedere torso, the other the son of Archias the bronze bust of the Doryphorus from Herculaneum, and perhaps a base from the bouleuterion at Athens. The name is also found on a Satyr statue in the Leconfield collection, and on an Apollo in the Despuig collection in Majorca⁴. We could conjecture that the Apollonius who signed these two latter statues was the same artist whose name appears on the Sparta fragment (363), and that he worked for an export trade in Athens. It is also recorded that there were at Sparta portraits of Lycurgus, Polydorus, and Pausanias; and that at Olympia were portraits of Archidamus III, who died 338 B.C., of Areus, and of an athlete Seleadas⁵. There was also at Delphi a statue of Archidamus standing with a statue of Philip II on either side of the bronze Phryne⁶. This portrait Furtwängler wishes to recognize in the inscribed bust from Herculaneum as a portrait of Archidamus II⁷. Wolters however prefers to take the bust as a portrait of Archidamus III, and overlooks the Delphi statue: and it is not definitely known which Archidamus this represented. But since the artist of the bust is unknown it cannot be brought into a discussion of Spartan sculpture: it seems to be a typical portrait of the late fourth century. As regards the other portraits mentioned, we know neither their dates nor their artists, and it is therefore impossible to attempt to place them in any particular period.

It will be thus seen that a history of Spartan art cannot be drawn from literary sources. But in spite of their character the Spartans would not seem to have been unartistic. Several of the artists mentioned above are described as Spartiates, and others as Lacedaemonians: these names indicate Spartans proper as opposed to Laconians or Perioeki. An attempt must now be made to reconstruct a development of art in Laconia from the extant monuments. But first it will be advisable to discuss the two principal groups of monuments peculiar to Laconia, the Hero and the Dioscuri reliefs. In all cases it must be borne in mind that the dates assigned from questions of style are assigned only by the analogy of Attic art: and so due allowance must be made, since art in Laconia was probably backward. In any case the dates are only approximate.

¹ Paus. v. 24. 3; vi. 1. 6; *Olympia, Inschriften*, 252, 160.

² One a headless herm in the church of Hagios Spyridon at Mistrà, D-M. 157; the other *C. I. G.* 1330; *S. Q.* 2297 A.

³ *S. Q.* 2298; *C. I. G.* 1402.

⁴ *S. Q.* 2214-2220. The Apollo is now in the Jacobsen collection, No. 47; Hübner, No. 78.

⁵ *S. Q.* 1619, 1628, 1634, 1635; Pausanias, vi. 15. 5; 16. 4.

⁶ *S. Q.* 1270.

⁷ *Masterpieces*, 321. 1, v. Wolters, *Röm. Mitt.* 1888, p. 113.

MONUMENTS. MATERIAL.

§ 2. As regards the sculpture in the Museum the first point to be considered is the material employed. This is almost invariably the local marble won from the steep sides of Taygetus. This local marble varies very much in grain and in colour. The latter varies from white to dull blue; and it frequently shows greenish veins of mica. From one quarry very difficult of approach between Anavryti and Mistra a fine grained white marble very like Pentelic is obtained. From the southern ranges of Taygetus towards Taenarum comes the red marble known as Rosso antico. It is interesting to remark that this was used for sculpture as early as the second century B.C. Of marbles imported into Laconia there are several varieties. First of all comes Pentelic: all the sculptures in this marble are, with one exception only, of the imperial period. There are two pieces of what looks like Parian marble. And further we find also a marble



Fig. 1.

that looks very like that from Dho-lianà by Tegea¹. This might be Taygetus marble or come from elsewhere in Laconia, for there are also quarries in Parnon behind Chrysapha. There are also in the Museum one piece of alabaster, three pieces of a peculiar soapy marble, and a fragment of green granite. Whether these are native or imported is not certain; but the soapy marble is probably native. Limestone was also occasionally used for sculpture, and also a bluish marble-like stone especially in the archaic period. And for three fragments in the Museum a rather coarse sandstone is the material employed.

The great majority of the sculptures in the Museum are thus of local material, and therefore probably the work of local artists.

ARCHAIC HERO RELIEFS.

§ 3. Archaic art is well represented. Its most important monuments are the well-known and typical Spartan Hero reliefs. Reliefs belonging to this series have been found not only in Sparta and its immediate neighbourhood, but also elsewhere in Laconia at Geraki, the ancient Geronthrae. There are several besides those in the Museum: it will therefore be convenient to give a list of them.

A². Relief from Chrysapha; now in Berlin: No. 731. Blue gray local stone. H. .87, B. .55-.65, D. .10-.13, Relief height .07. D-M. 7. F-W. 58. Fig. 1.

¹ See Washington, *Am. Journ. Arch.* 1898, p. 1, on the difficulty of deciding the provenance of marble.

² I follow for the sake of convenience of reference the numbering of Milchhöfer, *Arch. Zeit.* 1881, p. 294. For full discussions of these reliefs see Milchhöfer, *Ath. Mitt.* 1877, p. 443; do. 1879, p. 161; *Arch. Zeit.* 1881, *loc. cit.*; Furtwängler, *Ath. Mitt.* 1882, p. 160; do. 1883, p. 336; *Coll. Sabouroff*, *Introd.*, p. 25; P. Gardner,

The relief is complete and undamaged. The heroized deceased are shown enthroned in profile to the right. The throne has a high straight back ending above in a palmette seen *en face*. The front and back legs are made to imitate an animal's fore and hind legs. The arm ends in a hemispherical ornament, and rests on a lathe-cut support. The head of the male figure alone is given *en face*: his legs are strictly in profile, while his body is in three-quarter face. He is clad in a long chiton, indicated by vertical incised lines, and a himation rendered by oblique incised lines. In his right hand he holds out a cantharus, and his left hand is held out with the thumb uppermost and the palm towards the spectator. He wears sandals. The shape of the head is round and unnatural: the eyes are



Fig. 2.

large, prominent, and ellipsoid. The mouth is pursed up, and the corners curve upwards in an archaic smile. The hair is filleted; it is arranged along the forehead in a row of curls, and falls down in two long plaited locks over each shoulder. The edge of the chin is flat; this is probably due to the technique of cutting out the relief in parallel flat planes¹. The whole of the lower jaw and chin projects forward considerably. Behind is seen the female figure: her feet and legs, head, breast and arms are the only parts of her visible. She wears a shoe with an upturned toe, and is

J. H. S. 1884, p. 120, and for *Totenmahl* and other similar reliefs see Rouse, *Greek Votive Offerings*, chap. i; Miss Harrison, *Prolegomena to Greek Religion*, p. 350; von Fritze, *Ath. Mitt.* 1896, p. 347; F-W. 1052, and Deneken's article 'Heros' in Roscher's *Lexikon*.

¹ Milchhöfer (*Ath. Mitt.* 1877, p. 304), Friedrichs-Wolters (p. 29), and Perrot (vol. viii. p. 440. 1) believe that the beard was intended to be indicated, and was rendered by painting.

clad apparently only in a long chiton rendered by vertical incised lines. Her right hand which rests on her knee holds a pomegranate; with her left hand she holds out her veil before her. Her features are sharp and angular: the eye is shown *en face*. Over the back of her head she wears a cap: on the forehead the hair is arranged in a broad plait, the end of which hangs down before the ear. The feet of both rest on a footstool. In profile to left below the cantharus are seen advancing towards the heroes two worshippers with offerings. They do not overlap as on **B**, but are placed one before the other. The man in front carries in his right hand a cock and in his left an egg. He is clad in a plain long chiton: his hair is filleted, but cut short on the neck. Behind him comes the woman holding in her right hand a pomegranate flower and in her left a pomegranate. Her hair is dressed like that of the heroine, except that there is no plait before the ear, and the hair hangs in a long pigtail down the back. She is clad in a long chiton rendered by oblique incised lines. Behind



Fig. 3.



Fig. 4.



Fig. 5.

the throne curling upwards from beneath it in a decorative manner is a great, scaly, bearded snake.

B. Museum, **3**. Fig. 2.

C. Museum, **316**.

D. Museum, **415**.

E. Museum, **451**.

F. Museum, **4**. Fig. 3.

G. Dressel-Milchhöfer, 13. Present whereabouts not known.

H. Relief at Berlin: No. 732. From Sparta. Bluish marble. H. .20, B. .31, Relief height .01. D-M. 15. Fig. 4.

Found north-east of Magula. The lower half of the slab is wanting. It shows a draped youth in profile to the right; all below his hips is broken off. Above his forehead the hair is arranged in two rows of tight curls. The eye is not rendered in profile. He is nude save for a chlamys which falls over both shoulders. In his left hand he holds a spear, and in his right a pomegranate (?). Before him a snake curls up towards the left.

I. Relief at Athens: Nat. Mus. 1417. *Arch. Zeit.* 1881, p. 294, pl. 17. 2. Bluish marble. H. .28, B. .16. F-W. 65. E-V. 1265. Fig. 5.

From Chrysapha. A bearded male figure is represented standing in

profile to the left. He is clad in a himation over his left shoulder, across the back, and round the legs. The right foot is advanced. His right hand holds a cantharus, his left a pomegranate (?). In the air before him is an erect snake curling up over the cantharus. The hair is filleted, and rendered by long flowing locks. The folds of the drapery are incised, and the eyes are big. Very low relief, its average height is .0025. Ordinary late work of about the third century B. C.¹

K. Timocles relief, at Dhimitzana. *Ath. Mitt.* 1879, p. 127. Blue marble. H. .42, B. .35. Lower left-hand corner broken away. Fig. 6.

An unbearded male figure is shown enthroned in profile to the left. The legs are in true profile, the body in three-quarter profile, and the head is *en face*. The hair is parted in the centre, and two long locks hang down over each shoulder. He is clad in a long, short-sleeved chiton and a himation, rendered respectively by vertical and oblique incised lines. An end of the himation hangs down between the arm and seat of the throne. The left hand, resting on the arm of the throne, holds a pomegranate, and the right holds out a cantharus. On the left is a snake erect curling over to the right above the cantharus. The throne is similar to



Fig. 6.



Fig. 7.



Fig. 8.

that on A, but much more coarsely rendered. Both legs of the man are shown. The work is flat and clumsy, but not naturally archaic: it seems to be a later relief in the archaic spirit by an unskilled artist.

L. Aristocles relief, at Dhimitzana. D-M. 258. *Ath. Mitt.* 1879, p. 127. Bluish marble. H. .40, B. .28. Fig. 7.

It shows a bearded man in three-quarter profile to the left seated on a high square stool with turned legs. The right foot is drawn back and placed behind the left heel. The features are much destroyed: he wears a himation over the left shoulder, and round the lower limbs. The left hand holds the himation together on the left side: the right hand holds straight out in front a cantharus. On the right behind the stool is a snake coiled: its body is extended upwards obliquely behind the man: in the top left-hand corner its head and neck curve up beak-like to drink out of the cantharus. Rather late work.

M. Relief in Piraeus Museum. From Sparta. Bluish marble-like stone. H. .35, B. .20, Relief height .02. *Ath. Mitt.* 1881, p. 358; *Arch. Zeit.* 1881, p. 294; *Rev. Ét. Grecques*, 1902, p. 138. 1. Fig. 8.

A youth is shown in profile to the left seated on a marble throne, and clad in a himation thrown round his lower limbs. His left elbow rests

¹ Löwy (*E-V. loc. cit.*) suggests it belongs to the fifth century.

on the arm of the throne and his right hand holds out a cantharus of narrow and elongated shape. From his right side a snake curls up to drink from the cantharus, as on the Aristocles relief. All details are rendered coarsely and rudely: the limbs are thick and clumsy especially the body which is partly *en face*: the execution is very unskilful. One of the latest of the series. Inscribed ΝΙΚΩΙ ΑΝΗΣΗΚΕΤΥΧΑ.

N. Relief at Geraki (Geronthrae). In the house of the Demarch, G. Papanikolaou. Schröder, *Ath. Mitt.* 1904, p. 42, fig. 5. Bluish marble-like stone. H. .35, B. .41, Relief height .005. Fig. 9.

Top right-hand and lower left-hand corners broken away. Narrow flat border all round. Slightly broader at the bottom where an inscription is engraved. On the left a bearded male figure is seated in profile to the right. The seat so far as can be seen had a hemispherical top. He is clad only in a himation round the lower limbs. The body is in three-quarter profile: the left arm and shoulder are fully indicated. The right hand holds out a cantharus from which drinks a snake curling up before him: his left hand is held over the snake's head as though caressing it.

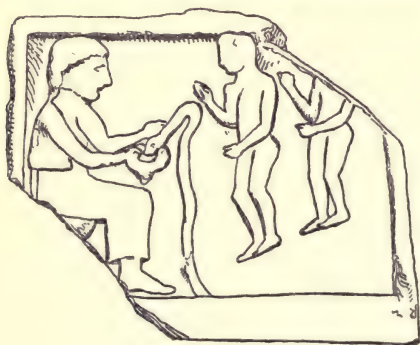


Fig. 9.

Only one leg is shown. The man's head is very big: the hair is long and hangs down all round in a solid undetailed mass cut short on the neck. The nose projects, and the chin recedes. Before him on the right and higher in the relief field (no ground line is indicated) is a nude male figure (small) standing in profile to the left: body in three-quarter profile, right arm raised in adoration, left dropped at side. Both legs are seen, the right being in front. The chest is broad and the hips narrow. Behind is a similar figure, slightly shorter, in a similar attitude; it is apparently female. All above the chest is broken off: but the chest seems narrow, and the hips are broad. The relief is very flat and lacks detail. All the forms are very sharp and angular, not rounded, and given in contour shape only. Archaic work of sixth century¹. Below is an illegible inscription.

O. Relief at Geraki (Geronthrae). Built (upside down) into the south-east corner of a ruined Byzantine chapel just under the north-west wall of the Kastro, about three-quarters of an hour from Geraki village². Fragment only. H. .31, B. .41, Relief height .01. Ashen-coloured marble-like local stone.

It shows a bearded man seated in profile to the right. His nose is

¹ Schröder however says, 'Das Relief ist nicht das Werk einer jugendlich unbeholfenen Kunst, sondern das eines Stümpers, der ein gegebenes Vorbild nachzuahmen nicht imstande ist,' *Ath. Mitt. loc. cit.*

² This relief was discovered by Mr. Tod, who most kindly told me of it and has allowed me to publish it. Unfortunately owing to its position it is practically impossible either to photograph it or to examine it closely.

long, his beard sharp and pointed, the forehead recedes. There are incised lines to indicate the neck, the upper edge of the right arm, and



Fig. 10.

the end of the sleeve of the chiton. The right arm is held upwards in a curve, and the hand grasps a cantharus. The left arm and the details of the throne (?) are not distinguishable. The right side of the relief is badly damaged, and the whole is badly weathered; the lower half is wanting, and the left side broken. Certainly good archaic work of the sixth century.

P. Museum, 431.

Q. Museum, 505. Fig. 10.

R. Museum, 683¹. Fig. 11.

Their importance.

§ 4. This long series of reliefs is most important. From them it is possible to form some idea of the development of local sculpture in Laconia from the sixth century onwards, at least as far as relief is concerned. Also as development in the style is noticed, a change also is to be seen in the actual representation on the relief. The conservatism of religion is well illustrated by the archaistic spirit of **F**, **K**, and **Q**. One of the most noticeable points is the tendency for the representation to become simplified. The discussion of the representations and their style will be made more easy by the following classification.



Fig. 11.

¹ Milchhöfer (*Arch. Zeit.* 1883, p. 227) and Deneken (*Roscher*, i. 2568) would include 18 also in this series: however its connexion hardly seems proved.

And classification.

- | | | |
|-----------------------------------|---------------------------------|--------------------------------|
| I. Heroes enthroned to the right. | N. Geraki | } Sixth century ¹ . |
| | A. Berlin | |
| | B. Sparta, 3 | |
| | C. Sparta, 316 | |
| Male figure only. | O. Geraki | } Fifth century. |
| II. Heroes enthroned to the left. | D. Sparta, 415 | |
| | E. Sparta, 451 | |
| | P. Sparta, 431 | |
| | F. Sparta, 4 | |
| | G. ? | } Fourth century. |
| Male figure only. | K. Timocles ² | |
| | Q. Sparta, 505 | |
| Simpler type. | R. Sparta, 683 | |
| | L. Aristocles | } Third century. |
| | M. Piraeus | |
| III. Hero standing to the right. | H. Berlin. | Sixth century. |
| To the left. | I. Athens. | Third century. |

Their explanation.

§ 5. This series of reliefs are rightly explained as 'Hero Reliefs': that is to say they are reliefs set up to deceased ancestors by their descendants³. This at once becomes clear on an examination of the symbols⁴ present on the majority of the reliefs.

The snake is very common on grave reliefs and hero reliefs; its significance is to be explained by the following passage from Plutarch (*Cleomenes* 29)⁵:—εἶδον εὐμεγέθη δράκοντα τῇ κεφαλῇ (of Cleomenes) περιπλεγμένον· ἐκ δὲ τούτου δεισιδαιμονία προσέπεσε τῷ βασιλεῖ (Ptolemy Philopator) καὶ φόβος ὡς ἀνδρὸς ἀνηρημένου θεοφιλοῦς καὶ κρείττονος τὴν φύσιν. οἱ δ' Ἀλεξανδρεῖς καὶ προσέτρεπον . . . ἥρωα τὸν Κλεομένην καὶ θεῶν παῖδα προσαγορεύοντες. ἄχρῃ οὐ κατέπαυσαν αὐτοὺς οἱ σοφώτεροι διδόντες λόγον ὡς μελίττας μὲν βόες, σφῆκας δ' ἵπποι κατασαπέντες ἐξανθοῦσι, κάνθαροι δ' ὄνων τὸ αὐτὸ παθόντων ζωογονοῦνται. τὰ δ' ἀνθρώπινα σώματα, τῶν περὶ τὸν μνηδὸν ἰχώρων συρροὴν τινα καὶ σύστασιν ἐν ἑαυτοῖς λαβόντων, ὀφείλει ἀναδίδωσι. καὶ τοῦτο κατιδόντες οἱ παλαιοὶ μάλιστα τῶν ζώων τὸν δράκοντα τοῖς ἥρωσι συνωκείωσαν.

The pomegranate is explained by Prof. Percy Gardner⁶ as the characteristic food of the shades, based on the use of the pomegranate in the Kore legend. The pomegranate fruit and flower might have the same significance as the egg, which is said to be a well-known symbol of life after death. Life brings death, and from the dead are sprung the living, just as the flower turns to fruit, and from the fruit when

¹ The dates must be considered as only approximate. In fact **C** is certainly later than **D** and **E**: and it is of course absurd to suppose that Class I ended with the sixth or that Class II did not begin till the fifth century; this is shown clearly by the transitional characters of **C**, **D**, and **E**.

² Furtwängler (*Ath. Mitt.* 1882, p. 162) considers the relief archaic and the inscription late.

³ Dressel and Milchhöfer (*Ath. Mitt.* 1877, p. 443 seqq.) first interpreted them as votive reliefs to Chthonian deities: von Sallet (*Zeit. f. Num.* v. (1878) p. 320) attempted to interpret them as votives to Asclepius and Hygieia.

⁴ Most of the symbols are to be found on the Harpy tomb, *B. M. Sculpt. Cat.* i. 94.

⁵ Cf. Aelian, *Hist. An.* i. 51; Plin. x. 56. 86; Serv. *Aen.* v. 95; Orig. *c. Cels.* 5, p. 203.

⁶ *J. H. S.* 1884, p. 130.

planted spring in due time fresh flowers. The pomegranate is said also to have been a recognized symbol of fruitfulness; and for this reason, it is supposed, it is carried by Aphrodite¹. This explanation, however, hardly seems fully satisfactory or convincing.

In the Persephone legend one idea was that by eating food in the underworld a bond with the dead was established, as a common meal united all the guests. But another idea was no doubt due to the food eaten, the pomegranate. The tree sprang from the blood of Dionysus Zagreus²: a pomegranate was planted on the graves of Menoeceus and of Eteocles³. The fruit expedited birth, and the flowers, it was said, *sistunt potu menses feminarum*⁴. It was an emblem of Hera which Pausanias refuses to explain⁵. The mystae at Eleusis would not eat it nor did the Thesmophorizusae⁶; and those who took part in the Haloo feast⁷ were forbidden to eat amongst other things pomegranates, domestic fowls, and eggs, all of which appear on these Spartan reliefs. It therefore probably had some mystic meaning which is as yet unknown⁸. In fact Achilles Tatius, after mentioning a young and rather Apolline statue of Zeus Kasios at Pelusium who held a pomegranate in his hand, says *τῆς δὲ ροῦαίς ὁ λόγος μυστικός*⁹.

Fowls were forbidden to the Eleusinian mystae: and eggs are mentioned by Lucian as the refuse of 'purification,' and it seems that they were also offered to the dead. Cocks appear on three reliefs to the Dioscuri (Museum 356, the Verona relief, and one from Sparta in Athens, Nat. Mus. 1439, v. below, p. 113), who were heroes. These too then in all probability had a ritual significance still unknown¹⁰.

The dog is said to be the constant companion of Chthonian deities; and the horse likewise from its appearance on many 'Totenmahl' (Funeral feast) and Hero reliefs is said to be the attribute of the hero, though some authorities attempt to prove that the horse has a Chthonian significance. It may also be true that the horse and dog owe their appearance, as suggested by some, to the custom of slaying the steed and the hound of the deceased and of burying them with him. But it is more probably true that owing to the Greek's innate abhorrence of death, the hero is represented as he was in this life¹¹. If he was a hunter, a hound is shown on the relief; if he was a knight, the horse is represented. This seems to be borne out, when it is remarked that neither the hound nor the horse is always shown on Hero reliefs; in fact in the Spartan series they are chiefly conspicuous by their absence¹².

¹ v. Farnell, *Cults of the Greek States*, i. p. 216, ii. p. 696. For the egg v. Curtius, *Arch. Zeit.* 1855, pp. 4, 7.

² Clem. Alex. *Protrept.* ii. 19.

³ Paus. ix. 25. 1; Philostr. *Imag.* ii. 29, i. 4.

⁴ Plin. *N. H.* xxiii. 107, 112.

⁵ Paus. ii. 17. 4.

⁶ Porphy. *de Abstin.* iv. 16; Clem. Alex. *l. c.*

⁷ Lucian, *Dial. Meretr.* vii. 4; Miss Harrison, *Prolegomena to Greek Religion*, p. 148. For use of pomegranates at modern Greek marriages see Abbott, *Macedonian Folklore*, p. 177. Mr. Dawkins tells me that in E. Crete the bride breaks a pomegranate on entering her new home. Pomegranate seeds are used in making the *κόλυβα* eaten in memory of the dead, Schmidt, *Volksleben*, p. 55.

⁸ This is a brief summary of Sikes and Allen's note, *Homeric Hymns, Demeter*, 372.

⁹ iii. 6.

¹⁰ For the question of fowls and eggs see Miss Harrison, *op. cit.* pp. 149, 629.

¹¹ v. Frazer on Pausanias vi. 6. 8.

¹² The hound appears twice, on B and Q; the horse is represented only once, on Q.

The cantharus too has probably the same meaning. The hero is represented as feasting, which to the ancient, as it is also to the modern Greeks, was practically the greatest pleasure. Many authorities hold that the cantharus typifies the libations offered to the dead; and Prof. Percy Gardner suggests it may be a hint to his descendants that he does desire libations¹. Most reliefs on which the snake drinks from the cantharus are not earlier than the fourth century, and probably show a misunderstanding of the type. But they may emphasize the idea that the hero is the snake: he after casting the slough of the mortal body renews his existence as a snake, as that reptile by perpetually casting its slough perpetually renews itself.

Analogous reliefs.

§ 6. These reliefs, then, are practically funereal. At first they are pure 'Hero Reliefs,' belonging to the cult of heroized ancestors in general²: but later they obviously approach very near to the ordinary grave relief, especially **K**, **L**, and **M**. On the other side they approach very close to the 'Totenmahl' reliefs. This is shown by an archaic (sixth century) relief from Tegea³. (Fig. 12.) This relief



Fig. 12.

shows on the left a woman enthroned in profile to the right, holding out her veil with her left, and a pomegranate flower in her right hand. Before her stands in profile to the right a nude youth holding in his dropped right hand an oenochoe and in his raised left a wreath. On the extreme right, just before the breakage, the end of a couch is seen and on it the feet of the hero; before the couch stood a table. This cult is by no means peculiar to Sparta and Laconia. The Tegea relief shows it existed in Arcadia. Two reliefs from Argos prove its existence there: one shows a warrior riding to the left, before him rises a snake, and behind it is a tall cantharus: the other shows merely a huge cantharus over which rises a snake as though to drink⁴.

This latter relief finds parallels in two reliefs from Boeotia, both of which show a tall cantharus only⁵. A relief from Livadhia also parallels the Spartan series⁶. A beardless, but aged man is represented in profile to the right. His lower limbs are covered with a himation. His foot (only one is visible) rests on a footstool: it seems to wear a shoe with an upturned point. The left hand holds out a staff, and the right a large cantharus. The whole relief is very flat, and the hair is not plastically

Pausanias mentions painted *Tombstones* on which hounds and a horse appear (vii. 22. 6; vii. 25. 13).

¹ *J. H. S. loc. cit.* p. 129.

² *v. Furtwängler, Ath. Mitt.* 1882, p. 164.

³ Now in Athens. Cavvadias, *Γλυπτὰ τοῦ Ἑθνικοῦ Μουσείου*, 55; Milchhöfer, *Ath. Mitt.* 1879, p. 135. 32, pl. VII; Svoronos, *Ἑθνικὸν Μουσεῖον*, p. 100, pl. XXII.

⁴ *Ath. Mitt.* 1879, pp. 156, 158, nos. 1 and 7. The second relief bears an inscription saying, 'I am the hero's.'

⁵ *Ath. Mitt.* 1878, p. 331, nos. 31 and 32.

⁶ *Ath. Mitt.* 1878, p. 317, no. 9.

rendered. Probably details would have been rendered by painting. A vase from Boeotia also shows a similar subject. The hero wreathed facing to the left is reclining on a couch before which is a table. His left hand holds a fruit, and his right holds out a cantharus from which drinks a huge curling snake¹.

And to go yet further afield, a relief from Olbia belongs to the type of **L** and **M**². It shows a hero enthroned; he is beardless, wears a himation about his lower limbs, and holds out in his hand a cantharus. From the side of the throne a curling snake erects itself. Above hangs a shield and armour; before him is an altar, and a procession with an offering approaches.

Also a relief in Naples has some connexion with this type. It shows Hebe, clad in a Doric chiton and a veil-like himation held by her left hand, advancing in three-quarter profile to the right towards Heracles seated on the steps of a shrine in three-quarter profile to the left. In his left hand he carries the club and the lion's skin, his right hand holds out a cantharus; Hebe carries an oenochoe in her right hand³.

Again the standing type shown by **H** and **I** finds some analogy in the stele of Lyseas, an Attic monument of the early fifth century⁴. It is a painted stele. Lyseas is shown standing to the right holding in his raised right hand a lustration branch, and in his dropped left the cantharus.

The 'Spende' motive.

§ 7. Another Laconian relief, from near Areopolis in the western Maina, gives further variation of the Hero type (Fig. 13). It is only a fragment, but enough remains to decide the subject. On the left stands in profile to the right



Fig. 13.

a maiden clad in a long chiton, and a veil-like himation which she holds out with her left hand like the female figure on **A**, **B**, and others of the Spartan series. With her right hand she pours out wine from an oenochoe into a cantharus held out by a hero who was probably enthroned in profile to the left. The relief dates from the later sixth century⁵. This is what is known as the 'Spende' motive⁶. The only other archaic specimen of this motive was found at Tegea, and it seems now to have disappeared. On it the female figure pours wine into a phiale⁷. This is the best known type of the Spende motive, and is very common in Neo-

¹ 'Εφ. 'Αρχ. 1890, pl. VII.

² Ouvaroff, *Recherches sur l. Ant. d. l. Russie Mér.* pl. XIII.

³ *Arch. Zeit.* 1862, pl. 163, 3.

⁴ *Ath. Mitt.* 1879, pl. I. Cavvadias, *Γλυπτὰ τοῦ Ἑθνικοῦ Μουσείου*, 30. The relief at Charuda, near Areopolis, also is connected with this type: v. Schröder, *Ath. Mitt.* 1904, p. 44.

⁵ *Ath. Mitt.* 1883, p. 364, pl. XVI. Now in the Jacobsen collection, *La Glyptothèque Ny-Carlsberg*, pl. 4, A.

⁶ *Ath. Mitt.* 1879, p. 166; do. 1883, p. 366.

⁷ Le Bas, *Voyage, mon. fig.* pl. 103.

Attic work. It appears on third-century reliefs at Sparta¹ and Leyden². It also occurs on later reliefs at Rome, Berlin, Paris, and in the British Museum³. Since in all these instances the person holding the phiale is a god, it is probable that the phiale typifies a libation to a god, while the cantharus is the sign of the hero represented as feasting. The Hero reliefs where the phiale replaces the cantharus are not earlier than the fourth century⁴. Further, on the one relief which shows a god, and on which the cantharus replaces the phiale, the god represented is Dionysus: and the cantharus is his peculiar cup. This, then, with the above reservation may be considered as the general rule for the Spende reliefs, without going further into the history of the type, which would not be to the purpose here, that the phiale indicates a god and the cantharus a hero.

§ 8. Thus it will be seen that these Laconian reliefs are not an isolated group, at least as far as the subject is concerned. They are a class of '*Totenmahl*' reliefs, which also illustrate the same custom as the Spartan reliefs. The object in every case is to represent the dead as he was in life, and as delighting in those things in which he had in life taken delight⁵. This is the simplest and most rational explanation, since it applies equally to Hero reliefs, '*Totenmahl*' reliefs and grave stelae. There is no need to connect them with the cult of the dead, which was universal in Greece, and in the lands of kindred nations both prehistoric and historic, and which finds many parallels amongst uncivilized nations to-day, the cult, that is to say, that arose from the belief that where the dead is buried there the spirit resides. And if the descendants properly feed and care for the spirit with offerings of meat, drink and the like, the spirit remains there to help and protect them⁶. It is from this that a rather far-fetched explanation of the ordinary grave relief like the stele of Hegeso is derived. The seated figure is the heroine, the slave girl the worshipper, and the jewel casket she bears is the offering⁷.

It cannot be said that this Spartan series in any way illustrates the funeral customs of the Lacedaemonians, unless the fact that only some of the reliefs bear names is due to the custom mentioned by Plutarch that only the tombs of those Spartans who fell in battle were inscribed with their names⁸. It may perhaps be interesting to remark here that the Spartans buried their dead in the time of Lycurgus, and that their kings were probably always buried. At least, if a king died abroad his body was embalmed and conveyed to Sparta for inhumation⁹.

Reliefs of a similar character.

§ 9. There are also in Sparta Museum a few reliefs which are related to the class just discussed. The principal monument is the '*Totenmahl*' relief (573), which is a late example and of Pentelic marble, so that it is at least

¹ Museum, 468.

² *Ath. Mitt.* 1883, p. 367, pl. XVIII.

³ Schreiber, *Hell. Reliefbilder*, 34, 35, 36. Clarac. 122. 40, 41, 62. *Mus. Marbles*, ii. 13.

⁴ i. e. those at Palermo, *Ath. Mitt.* 1883, p. 370; at Paris, Clarac. 150. 266; in the British Museum, *Mus. Marbles*, ii. 41; and on a terra-cotta at Munich, *Arch. Zeit.* 1862, pl. 163. 1.

⁵ Cf. Ernest Gardner, *Ancient Athens*, p. 464.

⁶ v. Ridgeway, *Early Age*, Chapter VII.

⁷ Harrison-Verrall, *Mythology and Monuments of Athens*, p. 590.

⁸ *Inst. Lac.* 18.

⁹ Plutarch, *Lycurgus* 27, *Ages.* 60; Xen. *Hell.* v. 3. 19; Diod. Sic. xv. 93. 6; Nepos, *Ages.* 8.

doubtful whether the relief is local or imported¹. Of the other reliefs one (5) shows merely a large coiled snake with erected head. The second (355) shows a snake with its mouth against an egg. This may indicate an offering to the deceased; or the relief may refer to the legend of the miraculous egg². The third (565) is inexplicable; it shows a man hurling something at a snake, with the obvious intention of harming it. It may be a grave relief showing how impiety caused death; or it may indicate that there were bad as well as benign heroes.

DIOSCURI RELIEFS.

§ 10. The second important series of monuments in the Museum consists of the Dioscuri reliefs. It will be convenient to give a list of them inserting those from Laconia and not in Sparta, before proceeding to discuss them and their types³.

SIXTH CENTURY.

575. Amphorae⁴ } No $\pi\lambda\omicron\iota$.
27.

FIFTH CENTURY.

447.
319. Horses. No $\pi\lambda\omicron\iota$.
588. $\delta\acute{o}\kappa\alpha\nu\alpha$ (no figures).
613. Amphorae (no figures).

THIRD CENTURY.

Athens, Nat. Mus. 1439. $\pi\lambda\omicron\iota$. Cocks.

H. .45, B. .30. D-M. 213. Gable-topped stele with acroteria. The Dioscuri stand facing one another in exactly symmetrical attitudes. Inner leg free and crossed over outer. Inner arm rests on spear: outer arm resting on hips holds up chlamys falling across back from inner shoulder: both wear $\pi\lambda\omicron\iota$. Between them by their lances are two cocks.

SECOND CENTURY.

201. Helen.
202. Helen. Horses. } $\pi\lambda\omicron\iota$.
203. Helen.
8. Horses.
356. Horses. Amphorae, no $\pi\lambda\omicron\iota$.

Verona. Museo Lapidario
555. Amphorae. $\delta\acute{o}\kappa\alpha\nu\alpha$. Cock. $\pi\lambda\omicron\iota$.

H. 41, L. .73. Dütschke,
538. Roscher, i. p. 1171 fig. (Fig. 14.)



Fig. 14.

On left on a square base stand images of Dioscuri to right: wear $\pi\lambda\omicron\iota$, are wrapped in chlamydes; l. arm on chest, r. dropped at side; l. foot advanced. Before them

¹ 105 is probably also a fragment of Totenmahl relief; it is also apparently of Pentelic marble.

² See p. 116. An egg guarded by serpents appears in the gable of the early Dioscuri relief 575.

³ For a full discussion of the Dioscuri see the articles in Roscher's *Lexikon*, and Pauly-Wissowa's *Encyclopädie*, Eitrem, *Die göttlichen Zwillinge*, and R. Harris, *Dioscuri in Christian Legends*.

⁴ After the numbers are added the attributes shown on the relief.

stand on a high base two tall amphorae of the usual type; in front of this is a low altar with a boar (horse?) carved on one side. On the right stands a man (Argenidas) clad in chiton, holding with his right hand some object against the nearest amphora. Behind him in a harbour in an overhanging cliff is a small boat. Above, on the cliff stand two δόκανα, below which is inscribed ANAKEION: from the l. one a snake curls out towards the nearest amphora. Round the edge of the rocky harbour are carved small animals: on the point of the rock is a cock. Said to have come from a Laconian seaport.

FIRST CENTURY.

490. Horses.

10. Horses.

291. Horses. Amphorae.

7. Amphorae.

14 b.

467.

} Πίλοι.

Athens, Nat. Mus. 2371. Πίλος.

H. .49, B. .22. D-M. 206. Right hand Dioscurus only: stands *en face*; l. free leg; l. hand shoulders sword; wears πίλος; long hair; nude. On right bordered by fluted column with leaf capital. Fragment.

Mistrà. Table. Amphorae.

Bluish marble. H. .28, B. .40. D-M. 235. In Museum at Metropolis. Only legs of Dioscuri visible *en face*: inner legs free: outer arms held spears, supported chlamydes. Between them a kind of table on which are traces of objects: under table stand two tall lidless amphorae. Fragment.

Gunari. Horses. Πίλος.

H. .28, B. .17. D-M. 216. In church of Hagios Georgios. Left hand Dioscurus only in profile to the r. Behind his horse, which he holds with his l. hand; r. hand holds a spear, and chlamys hangs over it: r. leg free: wears πίλος. Fragment.

FIRST CENTURY, A. D.

665. Horses.

15 a. Horses.

581. Horses.

11.

511.

} Πίλοι.

Levetzova. Horses. Amphorae. Πίλοι.

H. .57, B. .39. D-M. 208. Bluish marble. Dioscuri stand facing each other in three-quarter profile. Outer legs free: r. Dioscurus, inner arm raised, outer dropped: l. Dioscurus, outer arm raised, inner holds patera. Each wears a chlamys over the shoulder, and a pileus. Between their legs in front stand two tall, fat-bodied amphorae. In back and above horses just visible. Much worn.

SECOND CENTURY, A. D.

9. Horses (heads only)¹. Πίλοι.

The δόκανα.

§ 11. On two of these reliefs the δόκανα appear; these were the oldest images of the Dioscuri in Spartan territory, as explained by the following

¹ Two reliefs given by D-M., I have not included, 207 and 220: the former has disappeared, and the provenance of the latter is doubtful.

passage from Plutarch¹: τὰ παλαιὰ τῶν Διοσκούρων ἀφιδρύματα οἱ Σπαρτιάται δόκανα καλοῦσι· ἔστι δὲ δύο ξύλα παράλληλα δυοὶ πλαγίοις ἐπέστυγμένα καὶ δοκεῖ τῷ φιλαδέλφῳ τῶν θεῶν οἰκεῖον εἶναι τοῦ ἀναθήματος τὸ κοινὸν καὶ ἀδιαίρετον. Further information is given by the *Etymologicum Magnum* as follows:—δόκανα, τάφοι τινὲς ἐν Λακεδαιμονίᾳ· παρὰ τὸ δέξασθαι τὰς Τυνδαρίδας, φαντασίαν ἔχουσας τάφων ἀνεωγμένων· ἢ παρὰ τὸ δοκεῖν, δόκανον². From these passages put together, the explanation is obtained that the δόκανα were grave statues to dead heroes. This is proved by the reliefs themselves: on the Spartan relief (588) there is a snake on each of the upright beams showing that that was meant to represent the hero. On the later Verona relief there is also a snake again brought in close connexion with the δόκανα; but curiously on this relief the δόκανα are reduplicated. By the time when this relief was made the fact that the δόκανα represented the twin heroes was forgotten, and it was thought necessary to indicate the δόκανα twice over. The Dioscuri were obviously honoured as dead heroes³. Further proof of this is given by the amphorae which are without doubt of a funereal character as shown by the snakes which encircle them⁴. They are analogous to the large marble sepulchral lekythi so common amongst Athenian grave monuments. The table also has possibly some connexion with the 'Totenmahl,' and this perhaps explains the ξένα or θεοξένια offered to them⁵. The two other well-known attributes of the Dioscuri, the πῖλοι and the horses, are, as will have been seen by the chronological list of the reliefs above, and as has already been pointed out by Furtwängler⁶, absent in the earlier representations of the heroes; and therefore are probably attributes added by a conquering race, the Lacedaemonians, to the heroes of the earlier population, when adopting their worship. The Lacedaemonians wore πῖλοι in battle⁷. It is known that in Central Europe in the Iron Age helmets of a conical shape were used amongst the Celts, and helmets of the same form spread in the La Tène (late Celtic) period—circa B.C. 400—A.D. 100—as far as Ireland⁸. Thus it seems certain that the peculiar caps of the Dioscuri descended from Central Europe. It is also certain that white horses, which are almost always associated with the Dioscuri⁹, became known in Greece and Italy from the north¹⁰, and the sanctity universally attached to such horses seems to have accompanied them from their original homes¹¹.

These points seem to have escaped the attention of Wide, who suggests

¹ *De Frat. amore, ad init.*

² Suidas, Zonaras, Phavorinus, s. v. Eustath. *ad Il.* 1125. 59. Cf. Förster, *Hochzeit d. Zeus und Hera*, p. 24, who suggests that as δόκανα rightly represented the pair of brothers, they were also used to represent the married pair, i.e. συνδυασμός καὶ σύνοδος ἀνδρὸς καὶ γυναικός. There is no proof of this however.

³ Alcman, *frag.* 5; Pindar, *Nem.* x. 56; Homer, *Od.* xi. 301, *Il.* iii. 243.

⁴ e.g. 291, 358, and the Verona relief. Compare also the bronze coins of Lacedaemon, *J. H. S.* vii. p. 60, Imhoof Blumer-Gardner, *Num. Comm. Paus.*; Roscher, p. 1171; Petersen wrongly calls them agonistic, *Röm. Mitt.* 1900, p. 41, v. E-V. 1311.

⁵ v. Roscher, i. p. 1167; Pauly-Wissowa, ix. p. 1109.

⁶ Roscher, i. p. 1172.

⁷ Thuc. iv. 34.

⁸ Ridgeway, 'Date of first shaping of oldest Irish Epic,' *Proc. Brit. Academy*, 1905.

⁹ v. Eitrem *op. cit.*, *passim*.

¹⁰ Ridgeway, *Origin and Influence of Thoroughbred Horse*, pp. 105, 114, 353, 307, 186.

¹¹ Ridgeway, *op. cit.* pp. 105, 186-7, 294.

that the horses of the Dioscuri have a Chthonian significance¹. Nor apparently was it noticed by von Prott, who asserted that the Dioscuri had their origin in phallic symbols². He argued that the δόκανα were phalli, and that the πῖλος represented the extremity. To prove this theory the πῖλος should appear on the earliest Dioscuri reliefs, and the δόκανα instead of being square at the top should be pointed. The δόκανα of course are merely other examples of the early aniconic images of divinities, to which we have many references. The earliest Hera image at Samos πρότερον μὲν ἦν σανίς· ὕστερον δὲ . . . ἀνδριαντοειδὲς ἐγένετο: similarly it is said of the early Aphrodite by Daedalus that κάτεισι ἀντὶ ποδῶν ἐς τετράγωνον σχῆμα³.

Mythological origin of the Dioscuri.

§ 12. As regards their mythological origin it seems certain that the Dioscuri are twin heroes. Many other instances of twin heroes are known, Amphion and Zethus⁴, the Apharetidae, the Molionidae, the Aloadae, and Romulus and Remus. It is noticeable that in each case there is a legend of miraculous birth; it was said that Zeus was the father of the Dioscuri, and of Amphion and Zethus, that Poseidon begot the Apharetidae, the Aloadae, and the Molionidae, that Mars was the father of Romulus and Remus. The birth of twins was clearly regarded as a portent: in some West African tribes to-day if twins are born, they are at once slain⁵. Thus the crime of Antiope and of Rhea Silvia was not that they were mothers, but that they bore twins. Then should the twins be hidden by their mother, or should they when exposed be found and preserved, and so eventually grow to manhood, they would naturally be regarded as extraordinary men, and so probably after death become heroes.

On the other hand in East Africa and in British Columbia twins are considered lucky, and they and their mothers are believed to have great influence on the weather⁶. This would explain why the Dioscuri were the patrons of sailors. Thus since different races consider twins lucky and unlucky, a combination of both beliefs indicates two racial strata. In Laconia the earliest belief seems to have been that twins were unlucky. So the lucky twins who influence the weather, ride horses and wear the πῖλος belong to a later, probably Dorian⁷, stratum. Legend relates that the two royal houses of Sparta sprang from the twin sons of Aristodemus: this and the tale that the twin kings married twin sisters argue that the Dorians believed the birth of twins lucky.

The egg legend: Helen and Eileithyia.

§ 13. But there is the legend that the Dioscuri were born from an egg. This however seems due to *contaminatio* with the cult of a mother or nature

¹ *Lakonische Kulte*, p. 316. 1.

² *Ath. Mitt.* 1904, p. 18.

³ *S. Q.* 99, 344. Compare also the bronze Apollo at Corone (*S. Q.* 232), the Aphrodite at Thebes (*S. Q.* 239), the Athena at Lindus (*S. Q.* 327), and the Eros at Thespieae (Paus. ix. 27. 1). Usener remarks that a δόκανα sign was and is still used as the sign of the Gemini in the Zodiac; *Strena Helbigiana*, p. 319, 4.

⁴ Who are also called Dioscuri, Malalas, p. 234. Cf. the Acamantes, *De Sanctis, Atthis*, p. 108, *Am. Journ. Arch.* 1895, p. 209.

⁵ Ploss, *Das Weib*, ii. p. 267. The mother herself takes an earthen vessel and puts the twins in one over the other. They are then exposed, and either die of hunger or are eaten by wild beasts or ants. The women of Bonny kill the mother as well as the twins.

⁶ Frazer, *Golden Bough*², i. pp. 91, 123, 466.

⁷ Germans and Celts worshipped the Dioscuri, v. Tacitus, *Germania*, 43; Diodorus, iv. 56. 4.

goddess. The egg belongs really to Helen: it was Helen alone who sprang from the marvellous egg given by Zeus to Leda or Nemesis¹. And vase paintings actually show the two Dioscuri amongst the spectators of the birth from the egg. Helen guarded by the Dioscuri also occurs in 201, 202, and 203; somewhat similar representations are found on a Sarcophagus from Kephissia², and reliefs from Salonica at Constantinople³. A similar stiff archaic figure of 'Helen' wearing the polus of a mother goddess occurs on two other Spartan reliefs, 318 and 362. This Helen is an earth goddess, and in her birth from the miraculous egg parallels the Dea Syria. Her connexion with the Dioscuri is explained by the archaic group, 364. This group, as shown by Marx⁴ and others, represents a birth or mother goddess in her travail attended by two male daemones. The kneeling position of the figure is shown by Marx to have been commonly adopted by women in childbirth. It finds analogies in the Auge *ἐν γόνασι* at Tegea, and two kneeling birth goddesses, Damia and Auxesia at Aegina⁵: these latter are probably the Spartan Damoia and Auxesia (*v.* 222). There were also *Di nixi* on the Capitol at Rome before the Temple of Minerva: and if von Prott's emendation is to be accepted, an exact parallel is found in Ovid's '*Lucinam Nixosque pares*'⁶. Eileithyia was worshipped at Sparta, and there called *Ἐλευσία*; and Wide has shown her connexion with Demeter⁷. Two points about the female figure in this group are noticeable, the goddess is nude, and has no navel. It is well known that not till comparatively late times do nude goddesses appear in Greek art. But Pausanias records that the Athenians were the only Greeks who represented Eileithyia as draped to her feet⁸. Again that she has no navel is not remarkable:



Fig. 15.

since she is a goddess she would not require to have been born humanly, and would not have the sign of human birth. A vase from Boeotia⁹ (Fig. 15) represents a draped female figure wearing a polus with her arms upraised; either side of her stand two draped male figures with their arms about her body to help the birth. The right-hand daemon is practically in the same attitude as that in the group under discussion. The left-hand daemon of the Sparta group is probably a parallel to the Roman Deus Vagitanus who opened the mouths of new-born infants¹⁰. This group then represents a true mother goddess, that is a birth goddess,

¹ Roscher, i. pp. 1929, 1955.

² Roscher, i. p. 1951.

³ Joubin, *Cat. des Sculptures*, 121, 123; *B. S. A.* 1896-7, p. 160.

⁴ See the references given under 364.

⁵ Paus. vii. 48. 7; Hdt. v. 86; Wide, *Lak. Kulte*, p. 219. There was a Hera-Eileithyia at Argos, and in Attica, Hesych. s. v. *Ἡρα ἐν Ἀργεῖ*, Keil, *Philol.* 23. 620.

⁶ Paulus, p. 175; *Metam.* ix. 294.

⁷ Paus. iii. 17. 1, 14. 6; Wide, *Lakonische Kulte*, p. 171 seqq.

⁸ i. 18. 5. At Aegium P. saw an Eileithyia by Damophon clad in fine linen; probably the sculptor represented the goddess as nude, and her worshippers afterwards draped her (vii. 23. 5). *v.* Baur, *Eileithyia*, pp. 15, 28; Farnell, *Cults*, ii. pp. 608-614.

⁹ *Εφ. Ἀρχ.* 1892, pl. 9.

¹⁰ Preller, *Röm. Myth.* ii. p. 210, 1. Cf. the Roman Picumnus and Pilumnus, Vitumnus and Sentinus, and Mutunus Tutunus; Preller, *op. cit.* pp. 236, 389, 394; Roscher, s. v. *Indigitamenta*.

in travail assisted by two attendant daemones. These two birth daemones¹ were later confounded with the twin heroes, and this coupled with the egg legend gave rise to the whole myth. Helen was the Kore of the Spartan Ἑλευσία. In the *Lysistrata* the Lacedaemonian women continually use the expression *νῆ τὰ σιῶ*, which is usually explained as referring to the Mother and Maiden goddesses. But since the dual is used it may more probably refer to these twin birth-daemones. And in this connexion it must be remembered that the expletives peculiar to Roman women were *edepol* and *ecastor*².

THE HISTORY OF SPARTAN SCULPTURE :

The Sixth Century.

§ 14. So far our consideration has been confined to the two principal series of monuments in the Museum, but only as far as concerns what they represent. It is now necessary to discuss their stylistic qualities, and to attempt to trace, if possible, the history of Spartan Sculpture. It is not necessary to suppose that from the very beginning there was a separate Spartan school. The first examples of plastic art in every land are always subject to the same difficulties and limitations, and therefore the results show some likeness to one another. But the individuality of the artist and his material produce technical and eventually stylistic differences. Thus, though we may separate early Greek sculpture into Attic, Boeotian, Northern Greek, and Island or Ionic groups³, it is wrong to assume a definite school in each district, with a knowledge of the art of the rest of the Hellenic world, consciously keeping to its own artistic traditions. In the sixth century artistic communication was not easy: consequently it is not the points of likeness shown by one group to another, but the points of difference that should call for remark. Again, in considering early sculpture it is hardly correct to place reliefs and free statues in the same class, since there are considerable differences in the technical difficulties. Therefore it is here proposed to treat reliefs and free statues separately, so far as technical peculiarities are concerned. The two classes can be roughly tabulated in order of development.

A. FREE STATUES.

325. Bearded man.

576. Seated man.

364. Eileithyia group.

600. Chthonian deity.

2. Enthroned goddess.

B. RELIEFS.

Geraki, N.

1. Archaic stele.

Geraki, O.

654. Gorgoneion.

575. Dioscuri.

Berlin, 731, A.

3. Hero, B.

316. Hero, C.

Maina (Jacobsen) spende relief.

450. Girl holding flower.

415. Hero, D.

451. Hero, E.

655. Pilaster capital (5th cent. early).

¹ There was a Priapus ἐν γόνασιν, Kaibel, 782, *Anth. App. Planudea*, 239. The Vedic twins, the Āsvins, were patrons of marriage, Harris, *op. cit.* p. 15.

² Cf. Aulus Gellius, xi. 6.

³ See E. Gardner, *Handbook*, chap. ii.

A. Free statues.

The earliest statue is possibly the nude¹, bearded male figure (325). It is a good example of the rude and coarse work typical of primitive art. The flatness of its surfaces, the squareness of the sides, and the lack of modelling show it to be little more than a square aniconic pillar, roughly hewn into human shape. It is, however, a little advanced from that stage; the arms though glued tight to the sides are bent, the fingers are clenched, and the head leans slightly forward. This statue is especially deserving of attention, since no similar figure has yet been found. On the other hand, the seated male figure (576) is of a very familiar type. The draped seated type would naturally be popular with a primitive artist. The attitude presents the squareness he has to be content with, owing to his lack of mastery over his material, and, broadly speaking, it gives more scope for generalization of effect than for precision in detail. This figure has, apart from its lack of detail, much in common with the statue of Chares of Teichiussa² (Fig. 16). But its closest parallel is found in a similar headless statue from Frankovrysis in Arcadia³ (Fig. 17). This figure has

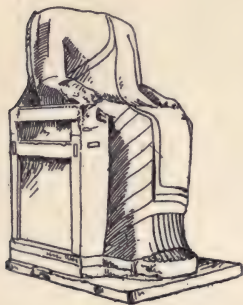


Fig. 16.

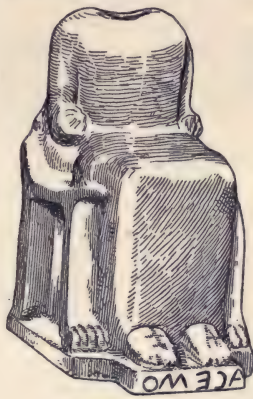


Fig. 17.

been compared to another found at Hagiorgitika near Tegea⁴, which has great likeness to the Eleutherna statue at Candia⁵ (Figs. 18, 19). If this comparison holds good, we have definite monumental as well as literary⁶ evidence for the artistic relationship of Crete and the Peloponnesus. However, such speculations are at present fruitless. The existence of this type in Laconia merely shows that the artists in that part of the Hellenic world were not inferior to their colleagues elsewhere. The other two figures of this type in the Museum, both statuettes (2, and 600), are more advanced⁷. The 'Chthonian deity' shows more roundness of form; there is less rigidity in the drapery, and an attempt to show the

¹ Furtwängler (*Ath. Mitt.* 1882, p. 170) wrongly says it is draped.

² *B. M. Cat.* i. 14; E. Gardner, *op. cit.* p. 106; Collignon, i. Fig. 77, cf. Figs. 76, 78, 81.

³ Cavvadias, *Ἐκ τῶν Ἐθν. Μουσείων*, 6; *Ἐφ. Ἀρχ.* 1874, pl. 71, A.

⁴ Cavvadias, *op. cit.* 57; *B. C. H.* 1890, p. 382, pl. 11. Cf. the Mycenae metope Kourouniotes, *Jahrb.* 1901, p. 20, Fig. 1.

⁵ *Rev. Arch.* 1893, pl. iii.

⁶ See above, p. 99 seqq.

⁷ Cf. the seated Athena from the Acropolis, Collignon, i. Fig. 169.

contours of the body. The enthroned goddess (2) is yet further advanced, and by the rendering of the detail of the drapery, and the more accurate proportions of the figure, as well as the careful effort to model the body beneath the drapery, indicates the beginning of the formal and dainty refinement so characteristic of later archaic art¹. The other monument remaining for consideration is the Eileithyia group (364). This group, from the necessities of the subject, imposed difficulties upon the artist². This is probably the earliest nude female statue of Greek art. The artist's knowledge of the human figure was superficial: there is no framework of bone whatsoever. The statue is practically a mass of hard flesh roughly modelled to the shape of the female figure. The contours and the indications of sex are rendered, but the proportions are impossible.

B. Reliefs.

The Geraki relief, N, illustrates the rude and coarse work typical of primitive art. However, owing to the figures being represented in outline in relief, there is practically no squareness, and the contours are round, and though clumsy are more natural. The seated figure however, owing to its attitude, is square. It also illustrates another difficulty felt by the

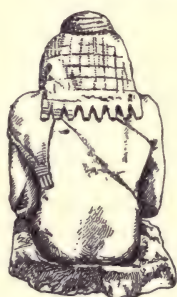


Fig. 18.

Fig. 19.

early artist; it was easy to render the legs in profile, but not *en face*, and while it was difficult to show the body in profile, it was easy to represent it *en face*. This is also well illustrated by the well-known stele (1), especially as regards the male figure. This stele in its style has some resemblance to the early Selinus metopes³, and similar early reliefs. In it a fresh stage of archaic relief work is reached. The earliest relief work probably consisted of rude outlines rendered by incised lines on a flat surface. Next the ground was slightly cut away, and the outlined figures allowed to stand out in low relief: this is the stage reached by the Dioscuri relief (575), and in a somewhat more advanced form by the two Geraki reliefs, N and O. Gradually details were added, and by degrees the relief height was increased. At first the edges were probably square and sharp: later, owing to the increased height of the relief, it was necessary to round them off. Then with the careful addition of detail, the naïve precision and delicate formalism, the two most pleasing qualities of archaic art, are obtained. This stele then has reached the last stage but one. As regards

¹ Cf. Collignon, i. Fig. 78.

² See above, p. 117.

³ Collignon, i. Figs. 118, 119.

the actual rendering of the human figure, it will be at once seen that the heads are much too big. The women are shown as such rather by the thick heavy drapery that entirely masks their forms, for the breasts are only faintly indicated. The men have abnormally long legs and feet, and prominent and essential muscular forms are exaggerated. As far as actual technique is concerned, the small fragment 27 is probably of about the same date as the stele. But it shows, as far as can be seen, the long slender forms so characteristic of the art of the early fifth century. These same slender forms, delicate and graceful, are present also in the oldest Dioscuri relief (575), which, though in technique it appears very archaic, from its execution seems somewhat later. A little later than the stele (1) comes the beautiful relief of a girl holding a flower (450). Although in execution it is still somewhat unrefined, there is fine modelling. The curves are full and graceful: the detail is stiff but dainty, and the whole possesses that delightful naïve spirit which is the charm of archaic sculpture. But there is no fault in the rendering of the body: the artist, so far as his powers allowed, showed the full beauty of the young female form. More developed than this is the Jacobsen relief¹. The forms in this are less full and more developed. The body clearly seen beneath the dainty clinging garments is long and slender; but all the contours, though gracefully curved, are strong in outline. For all the delicate beauty of the figure strength is not lacking. The eye is big, and not in profile. Both these figures may with advantage be compared to the reliefs from the 'Harpy' tomb from Xanthos². Totally different from these in many ways is the hideous Gorgoneion (654). This finds its nearest parallel in a Cyrenaic vase³. The lean and wrinkled features are more pronounced than in other early Gorgoneia. The teeth are tusk-shaped, the tongue hangs out, the hair stands up in flame-like locks, and the two long plaits are rendered like beading. It probably served an apotropaic purpose. It has recently been identified as male, and therefore as Phobos⁴. And so it has been connected with a group of Gorgoneia that are all possibly male; but none show any stylistic likeness to this. This however does not illustrate early relief development. The latest development of the stiff and naïve but dainty style is shown by the pilaster capital from Slavochori (655). The figures on it are represented in motion, and this, producing a quaint clumsy effect, shows the limitations of the style, which is best suited to figures at rest.

The older Hero reliefs (Berlin 731, and 732, Museum 3, and 316) however are far more interesting. They show how a sculptor, used to treating the earlier contour or silhouette relief style, handled a more complicated subject. His subject consisted of the enthroned heroes seated side by side: and they were to be shown in profile. The artist solved the problem by cutting his figures out on parallel planes one behind the other. To avoid the overlapping of the heads, the head of the nearest figure is shown *en face*⁵. Still even with this ingenious technique the artist fails; the

¹ *Ath. Mitt.* 1883, pl. XVI. See above § 7.

² *B. M. Cat.* i. 94. Perrot, viii. Fig. 145.

³ *Arch. Zeit.* 1881, pl. 12. 2. It shows no likeness to the heads on the coins of the Macedonian Neapolis, Abydos and Eretria (Head, *Hist. Num.* pp. 175, 468, 305), nor to the Rhodian plate (*J. H. S.* 1885, pl. LIX): see also Olympia iii. pl. 8. 8 and 9; Collignon, i. Fig. 103.

⁴ Roscher, iii. p. 2394.

⁵ It is interesting to compare an early Boeotian head with this, *B. C. H.* 1886, pl. VII.

planes occasionally merge into one another, and the legs of the further figure are on a higher plane than the left arm of the nearer figure: besides the background curves at times. The peculiarities of style of this class of reliefs are thought to be due to wood technique, derived from the supposed practice of splitting away with the help of the grain several layers in succession¹. But more probably it is due to the result produced by attempting to place one figure behind another in the silhouette style of relief². These figures are stiff and square: no trouble is taken with the proportions, the eye is *en face*, the hair is rendered like beading as already noticed in the Gorgoneion (654), and the hard, square, unmodelled edges of varying depth between the planes are distinctly a fault. The Thiokles relief (Berlin, 732) gives the effect of a relief of this type of a slightly later date showing only one figure.

The other reliefs of this class (3, 415, 451, 316) carry this type down to the fifth century. The one placed first (3) shows a little more development in style; the edges of the planes are more rounded, and the worshippers are shown one in front of another. This process, as far as can be seen, is illustrated also by 415 and 451; the last example (316) presents another interesting feature. As the artist's skill and mastery over his material increases, there is a marked tendency to lessen the distance between the planes, to bring them into closer relation with one another, and therefore to make the relief flatter.

The Fifth Century.

§ 15. This brings us naturally to a consideration of the reliefs of this class belonging to the fifth century. These are two in number (4, and 431). They illustrate the same tendency just remarked as regards 316. The relief is very flat; there is little or no difference in level between the planes. But the whole rendering has much more freedom; all the lines though strong are rounded and delicate. More detail is given, and this, coupled with the retention of the old type and fineness of the execution of the flat relief, produces an archaistic effect. More truly typical of early fifth-century work are the two Dioscuri reliefs (319, and 447). Here the forms are long and slender, and are smoothly but firmly rendered. The outlines are given by bold sweeping curves, especially in 447 which in spite of its damaged condition is a most beautiful piece of work and recalls good Attic monuments, but of more developed style, such as the stele of Aristion³. It is worth remarking that both these reliefs are very flat. The other monuments which can be dated to the fifth century are, apart from a few reliefs of no artistic value, free statues which are merely later copies of fifth-century originals. This presents a serious difficulty, since it is impossible to decide whether the originals were of Spartan workmanship. The two herm heads are in all probability copies of Attic work (57, and 582); they reproduce an original of which the best copy is the recently discovered inscribed Hermes herm from Pergamum⁴ (Fig. 20).

¹ Collignon, i. p. 235; Perrot, viii. p. 441.

² E. Gardner, *Handbook*, p. 137. A somewhat similar flat technique is shown by the new archaic metopes from Selinus, *Mon. Ant. Lincei*, 1892, p. 957, pls. 1, 2, 3.

³ Collignon, i. Fig. 201. Cf. the Ikaria stele, *Am. Journ. Arch.* 1889, pl. 1. In the elongation of the limbs it recalls the Cretan bronze relief, Milchhöfer, *Anf. d. Kunst*, p. 169, Fig. 65.

⁴ *Arch. Anz.* 1904, p. 76; *Jahrbuch*, 1904, p. 22; *Ath. Mitt.* 1904, p. 179, pl. xviii-xxi.

According to the inscription the original was a work of Alcamenes¹, whether the famous artist of that name or not is not yet proved. There are many copies of it, and it is worth remarking that Amelung² in discussing one of the best before the discovery of the Pergamum replica said it was derived from a late fifth-century original. It was very popular in the imperial period, to judge from the large number of replicas in Rome, so that it must here be excluded from a discussion of Spartan sculpture. The Asclepius (58 b) is in spite of the damage it has suffered a copy of a fifth-century work. Allowing for variations due to copyists it most resembles an Asclepius type, of which there are several replicas³, the best being at St. Petersburg. This group Furtwängler assigns to Myron⁴, and further he also finds kinship in style between this Asclepius and a Hermes in the Vatican⁵. This Hermes has some points of resemblance to the torso conjectured to be a Dioscurus of which there are two replicas in the Museum (92, and 513). The resemblance however is confined to the handling of the rather lean, but strong and wiry torso. The position of

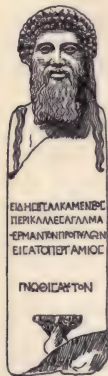
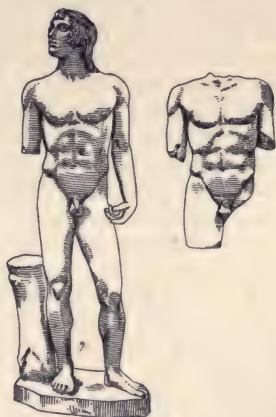


Fig. 20.



Figs. 21, 22.

the legs is reversed, and the chlamys which is original if the Sparta type is a Dioscurus, seems in the Hermes to be an addition of the copyist⁶. Under these circumstances it is impossible to decide whether the Asclepius and this Dioscurus type are copies of Spartan works, or not. It seems probable that they are not. More important is the splendid Eros torso (94) (Fig. 22). This is clearly a good copy of a bronze original, and there is in St. Petersburg a replica almost complete, but much softer

¹ v. S. Q. 808 seqq.; Brunn, *G. d. g. K.* p. 234; Furtwängler, *Masterpieces*, p. 73.

² *Sculpt. d. Vat. Mus. M. Chi.* 671, cf. *ibid.* 675, Matz—von Duhn, 325, 328, 329, 340, &c.

³ v. Furtwängler, *Masterpieces*, pp. 186, 188, Fig. 79. The modelling of the forehead and other details however show some differences.

⁴ Denied by Arndt, *E-V.* 306.

⁵ Gall. d. Statue, 417; Helbig², 221; Furtwängler, *Masterpieces*, p. 182, Fig. 76; cf. *Meisterwerke*, p. 379, on the Vresthena Apollo and the Sparta Apollo at Athens.

⁶ The rendering of the pubes is also different; in the Hermes it is cut off straight above, and in the Sparta torsi it is slightly triangular.

in the modelling¹ (Fig. 21). This statue is said by Helbig and Conze to belong to the Stephanus series: Helbig says it is a copy of an early work, but influenced by later naturalism. Conze asserts that it is a true copy, Kekulé agrees with Helbig. On careful comparison with the Sparta torso which is most unmistakably a true copy, the view maintained by Helbig and Kekulé is seen to be right. All the firm, strong modelling that suits the well-built square body so well is softened and smoothed over in the Petersburg replica. The slightest inspection at once shows that this Eros type does not belong to the Stephanus series. The Stephanus athlete² is of slender build, with delicately shaped long limbs. All fine modelling is slurred; and the hair is rendered by close lying, finely chiselled, short curls, treated rather individually. The Eros shows a well-proportioned, square, well-knit torso; the limbs are muscular and stout; the face is of a broad, and clean-cut type, although severe, the look is frank; and the hair is handled as a whole in long, thick, slightly waving, grained locks. Furtwängler compares it in these respects to the Spinario and considers the type Attic³. Michaelis⁴ believes it Peloponnesian, which is perhaps more probable. A bronze male statuette from Sparta⁵ belongs to this group: the body recalls the Sparta torso, while the head shows the same character as the Spinario⁶ and the Petersburg Eros. This Eros type seems to possess most of the qualities of the Choiseul-Gouffier athlete⁷, but in a more advanced stage of artistic development. In other respects such as attitude and pose of the head it is the forerunner of the Terme Apollo⁸. Its artistic date may thus be said to be the second quarter of the fifth century.

The Fourth Century.

§ 16. The fourth century presents the same difficulties: only two of the monuments, the two Hero reliefs (505, and 683), are certainly Spartan originals. The first shows the archaic type preserved through religious conservatism, and still handled in the old flat relief. But though the artist has restrained himself, there is a freedom in the drawing especially of the dog and horse, that clearly points to a later date than the type itself would allow. This conclusion is borne out by the well-proportioned figure. The Timocles relief at Dhimitzana may probably be classed with this as archaistic. In this the artist was less skilful: the relief is higher, and the attempt at archaism is a clumsy failure. The bad proportions, the thighs for instance, are grotesque, and the vulgar stiffness of the whole has no archaic quality. On the other hand, the somewhat free rendering of the drapery betrays the archaistic artist. Totally different in style is the beautiful relief 683. This is in composition a little severe, but noble and dignified. The cantharus and the human figure, in spite of unequal size, balance one another perfectly. The relief is perfectly quiet, and all the lines are self-contained: and the hero's gaze is directed towards the

¹ Kieseritzky, *Hermitage Cat.* 153; F-W. 217, *Rev. Arch.* 1st ser., v. p. 557, pl. 101; *Bull. Inst.* 1867, p. 128; Roscher, i. p. 1354; Joubin, *Sculpture Grecque*, p. 80; *Olympia*, pl. LVI. 2, text.

² Brunn-Bruckmann, 301; F-W. 225.

³ *Meisterwerke*, p. 679.

⁴ *Strassburger Festgabe*, p. 29.

⁵ Berlin, Inv. 8576; *Arch. Anz.* 1904, p. 33, Fig. 2.

⁶ The Rothschild Spinario, which is of the later type, was found near Sparta, Reinach, *Rép.* iii. 1437.

⁷ Collignon, i. Fig. 208.

⁸ Furtwängler, *Masterpieces*, Fig. 8, cf. *Meisterwerke*, p. 379. Neither of these however can be called Peloponnesian.

cantharus. The somewhat flat modelling of the snake is the only blot. But the skilled rendering of curves and curved surfaces is masterly, especially in the cantharus, the chair-back, and the arms. The plain architectural border appropriately frames this fine, simple work of art. The free statues, if defaced heads and limbless bodies can be dignified by such a name, which can be attributed to this period, are all copies of the imperial period, and with few exceptions bad copies. Most important is the Artemis torso (326), which as a copy is superior to all the others. It is derived from an original of which we have many replicas, and which is attributed to Praxiteles¹. It is known as the Artemis Colonna from the Berlin replica, which is the best so far identified. One other replica, that in the Museo Naniano, came from the Peloponnesus². This Sparta replica, however, should rank high as a good copy from its fresh and vigorous execution. The attribution to Praxiteles is however not certain, and the type seems to be rather pre-Praxitelean, and may even be Peloponnesian. Next in importance is the Asclepius head (58 a). From the formation of the forehead, the softer lines of the features, and the free, curly hair handled as a whole, this clearly goes back to a fourth-century original. It however bears no resemblance to any hitherto known type. In some respects it may be considered like the Asclepius of the Piraeus, and the head from Melos in the British Museum³. However, it has no stylistic kinship with either of these, which from their florid style seem rather to belong to the adaptations of the second century from an earlier type. The torso called Asclepius (710) is of good workmanship, and depends on a fourth-century original, but there is no existing monument which seems to be able to be brought into connexion with it. Similarly the battered torso 629, which at first sight suggests a connexion with a fourth-century Apollo or Dionysus, owing to its damaged condition cannot be here discussed. The 'Ganymede' (89) is similarly in all probability a variation of a type of the same period, but it cannot be definitely placed, and at best it is inferior work. The other fragments do not merit detailed consideration.

The Third Century.

§ 17. In the next century two reliefs of the Hero type, the Aristocles relief at Dhimitzana and the Piraeus example, continue that series. The influence of good reliefs like 683 can be traced in the composition. But the style betrays *morbidezza*, and gives indications of that fatal ease of workmanship which destroys all independence of style. Most important is the splendid relief to Apollo and Artemis (468). Wolters⁴ concluded that since the golden eagles at the Delphic omphalos were taken by the Phocians when they despoiled the temple, and since they do not occur in any representation of the omphalos except on a stater of Cyzicus⁵, any representation of them must be older than the middle of the fourth century. His conclusion that this relief is of fourth-century date appears to be strengthened by the resemblance between the Artemis and the Nike balustrade⁶. The Artemis again is allied to the Aphrodite of Epidaurus⁷,

¹ Klein, *Praxiteles*, p. 310, 2; Amelung, *Sculpt. Vat. Mus., Br. N.* 92.

² Pacciaudi, *Mon. Pelop.* p. 163; Reinach, *Rép.* 318, 5, 6.

³ Collignon, ii. Figs. 126, 185.

⁴ *Ath. Mitt.* 1887, p. 378.

⁵ Head, *Hist. Num.* p. 453.

⁶ Kekulé, *Rel. an d. Bal.* Figs. M. and N.

⁷ Collignon, ii. Fig. 242.

which is supposed to be connected with the *Venus Genetrix*, whose origin has been traced back to the fifth-century Attic school¹. The evidence about the eagles by the omphalos hardly seems conclusive: and the over-refined style of the relief, especially in the handling of the drapery, is far more like third-century work. The whole type too is closely connected, as the forerunner, with a neo-Attic relief in the Louvre² (Fig. 23); and this is grouped naturally enough with a series of other neo-Attic reliefs showing the same motive³. The Apollo is the archetype of a figure common on neo-Attic reliefs⁴, where it is usually female, and therefore a muse. The finest example of the type is a relief at Constantinople⁵. If, as is now usually accepted, the Nike balustrade dates from the fourth century, then this relief stands midway between the Nike balustrade and the neo-Attic reliefs which it influenced⁶. Next in interest comes the Asclepius and Hygieia relief (580). The Asclepius shows considerable likeness to the fourth-century Asclepius type illustrated by 710. Most remarkable is the very high relief. The figures are almost free, and are set side by side on a semi-circular base before a background, from which they stand out like two statuettes. However it seems to be only the natural development of relief technique, such as is shown in 683. The refined rendering of the drapery, and the exaggeration of the muscles of the male figure, are



Fig. 23.

both typical of the third century. This muscular exaggeration is again shown by the powerful torso 301. It is due to the attempt to deify the human figure by exaggerating the muscular development. Later, towards the end of the third century, there was a desire to make the gods more human. This was done not by decreasing the exaggerated muscles, but by transforming them, so to speak, into fat. An example of this is to be seen in the Dionysus torso, 487. This torso,

though so small, is of excellent workmanship; and a brief examination at once makes it clear that what at first sight appear to be muscles are merely rolls of fat. The soft, flabby treatment of the whole figure is in keeping with this. Of a different character is the Heracles head (52). This shows Lysippean influence; but its qualities are rather post-Lysippean. The deep-set eyes, which in the Agias have an intense, determined look, here are rather cast upward with dramatic pathos. The type is, from the deep-set eyes, the free, full handling of the hair, and the strong formation of a rather small skull, clearly Lysippean. But it is given a totally different expression, owing to the sentimental sensationalism so characteristic of the dramatic ideas of later Greek art, which finds its latest and fullest expression in the great Pergamene frieze. The colossal female head (571) is interesting as showing the persistence of earlier types in spite of the refinement typical of this period. It represents a mother-goddess, and is of the Helen type (cf. 318, 362)⁷.

¹ Furtwängler, *Masterpieces*, p. 82.

² Clarac, 122. 41.

³ Ibid. 122. 40, 62, 120. 39; Schreiber, *Hell. Rel.* 34, 35.

⁴ Hauser, *Neo-Attische Reliefs*, type 37.

⁵ *Inv.* 1028, from Panderma.

⁶ Hauser, *op. cit.* p. 70.

⁷ Cf. D-M. 97, the statue of the door of the house Kopanitzka on west side of square by Metropolis; Phot. Inst. 2821.

The Second Century.

§ 18. This persistence of earlier types is again illustrated in the second century by the archaistic 'Helen' figure on the Dioscuri reliefs (201, 202, 203). In general the monuments in the Museum that are originals or are derived from originals of the second century are few and very inferior in style. The nude male torso, Apollo or Dionysus (106), is a fair specimen of the art of this period, which towards its end was largely influenced by a reaction against the dramatic and sentimental type of the third and early second centuries¹. This torso is executed in a simple, fresh, and clean-cut style, showing of course the *morbidezza* which was one of the essentials of beauty in art. Similar in style is the nymph holding a shell (99), a type that first becomes popular in this period, and which continued in favour during the imperial period, principally to serve as a fountain figure². With this style the Amazon sarcophagus (279) and the Aphrodite and Eros (414) can also be connected. Both are probably second-rate local originals of the period. The bearded head (341) shows the same tendency, but may be a copy after a fourth-century type. The tapering shaft of the Heracles herm (286) is said to be characteristic of this period, when more attention began to be paid to sculpture of a purely decorative character³. The other principal quality of the art of the period is well illustrated by the grave relief (257, 294). This shows naturalism of the best kind, not realism depending on the close and accurate representation of one model, but a naturalistic type formed by observing and uniting the best qualities of many models of the class studied. The treatment of this relief is fresh and spirited, a naturalistic contrast to the rather academic character of the other side of the art of this century. Similar is the stele of a woman (28). It is to be remarked that in this century we first find grave reliefs of the usual Greek type. It is only to be expected that after the battle of Sellasia (222) and the tyranny of Nabis (207-192) Sparta must have abandoned to a large extent its former exclusiveness.

The First Century.

Of the monuments belonging to the first century only one has any real artistic value, a sarcophagus fragment (290). This still shows considerable traces of colouring, and in execution is fresh and spirited. On Greek sarcophagi of the imperial period the Bucrania are replaced by Erotes, and this example, which probably dates from the early Augustan period (20 B. C.), is one of the earliest specimens on which Erotes occur⁴. The Hygieia type of 289, repeated by 293 and 321, goes back to an earlier original, from which also a statue in the Louvre is derived⁵. This original would have belonged to the Praxitelean School.

One grave relief (455 a) is a fair specimen of naturalism influenced by archaic types. And in this century we first find statuettes of Cybele (351, 302). There are four other statuettes of the goddess in the Museum, but all of later date. So it might be allowable to place the introduction of her cult into Sparta in this period⁶. More interesting still

¹ v. Furtwängler, *Masterpieces*, p. 399.

² Cf. Reinach, *Rép.* 405, 1-8.

³ Cf. D-M. 83. = Reinach, *Rép.* 524, 2. = Roscher, i. p. 2170, said to belong to early third century; cf. Schreiber, *Alex. Toreutik*, p. 452, 71.

⁴ v. Altmann, *Arch. u. Orn. d. ant. Sark.* p. 59 seqq.; cf. 48 which is later in date.

⁵ Reinach, *Rép.* 298, 5, cf. a statue at Munich (Brunn, *Glyptothek*, 174, Furtwängler, *Glyptothek*, 310; Clarac, 556, 1174).

⁶ v. Wide, *Lak. Kultur*, p. 204; cf. D-M. 194. = Athens Nat. Mus. 1548.

is the votive relief to Alexandra (441), but only from a religious standpoint. Who this goddess Alexandra was, is a matter of doubt. She was in later times identified with Cassandra. From her name she should be a warlike goddess, but the relief shows her playing the lyre; this perhaps was due to the Cassandra legend. Our knowledge is limited to the fact that there was in Laconia a local goddess Alexandra, 'Helper of men'¹. The other fragments attributable to this century are of bad local workmanship.

First Century, A. D.

§ 19. The great majority of the sculpture in the Museum belongs so far as the actual date of its execution is concerned to the imperial period. Our knowledge of Roman sculpture is as yet so limited that little can be dated with any certainty to this or that century. One or two fragments however are characteristic of the first century. There are two heads which show the peculiar style of the Claudian period (53, and 60). An original of the latter part of the century is possibly to be found in 64, perhaps a Dioscurus head. The 'Orpheus' relief, 6, is a good example of bad



Fig. 24.

and hasty work, due to the ease with which technical skill could then be obtained. The resting Heracles fragment (115) is of a type very popular with Roman taste. It is related to the Farnese type, and in all probability derived from a Lysippean original². But the type has suffered badly at the hands of the adapter, who added the brutal, vulgar elements that 'play to the gallery.' The 'Suovetaurilia' relief (614) is characteristic of imperial triumphal monuments, and in style suggests works of the Augustan period³. Of the honorary or memorial statues so popular in the Roman period in Greece, there are two excellent early examples in 85, and 443⁴. Such statues when erected to a deceased person had in all probability a two-fold purpose. They were on the one hand

set up by wealthy persons in place of the ordinary grave relief in memory of departed relations. On the other hand they might be honorary statues erected by friends or some local authority to a public person during his lifetime and sometimes after his death.

Second Century, A. D.

§ 20. For the following century there are also some good typical works. Most remarkable is the bald-headed philosopher (343). This resembles the Platonic type as it appears in the heads at Aix (Fig. 24), and in the Louvre⁵. The upward look of the deep-set eyes, and the broad-tipped nose are essential features of the Platonic type. This is probably a portrait of some local Platonist who cultivated a Platonic appearance⁶. Two female heads (62, 338) are apparently an attempt at the ideal, which

¹ v. Wide, *op. cit.* p. 333 seqq. The S. Italian Alexandra-Cassandra has no connexion, v. Pauly-Wissowa, s. n.

² v. Amelung, *Führer d. d. Ant. in Florenz*, pp. 31, 134.

³ Cf. Relief in Louvre, 1097; Clarac, 224, 308.

⁴ Others of later date are 87, 88, 110, 111, 126, 330, 616, 673, and 709.

⁵ Bernouilli, *Gr. Ikonogr.* ii. pl. VI.

⁶ I am much indebted to Miss MacDowall for these notes on the head.

does not seem to have been very successful. More interesting are the two engaged Heracles herms (442 a and b), to which should be added another Heracles and an Omphale head from similar herms now at Dhimitzana¹ (Fig. 25). These engaged herms certainly served some architectural purpose, probably in a gymnasium. Possibly they were used as Atlantes to support a colonnade, or they may have been placed as decoration against an otherwise bare wall to look out between the columns of a colonnade. The bearded heads show the hair handled in loose curling masses deeply undercut by the drill, and in fact worked rather by it than by the chisel. The Omphale head is remarkable for the accurate, but hard, unsympathetic treatment of line, and the total absence of any feeling for texture. These qualities are noticeable in any copy of the Antonine period, and are, apart from a dignified stiffness, the only remarkable features in these presumed originals. Of the portraits 54 is perhaps an Antinous, 337 is a good typical head of the time of Antoninus Pius, and 574 shows the style of the reign of Marcus Aurelius. The female head 66 is interesting from the peculiar arrangement of the hair, which is a variant of the fashion adopted by Faustina the younger, Lucilla and Crispina².

Third Century, A.D.

§ 21. In this century art which had been more or less flourishing under the Antonines, ran to seed with great rapidity; only portraiture flourished. The bearded head 63 shows the impressionistic style that prevailed in the early part of the century. And one fine portrait (70) is typical of the manner of its last years; it shows the beginning of the 'crystal-line' style of the Constantinian period³, to which it might perhaps belong. The Amazon sarcophagus (498) and a grave relief (589) prove that art was otherwise in a very degraded state.

Popular Roman types,

§ 22. Of statues popular in the imperial period we have one example in the Artemis represented here twice (112, 131). There are many similar statues in various museums⁴, but the type cannot with certainty be traced any further back than the Artemis of the Pergamene Gigantomachy⁵. As far as type is concerned it has some connexion with the 'Diana of Versailles': the type may go back to the fourth century; all that is certain is that it was popularized in the second century, and was a favourite with Roman taste. Also typical of Roman taste are the Dioscuri statuettes 118 and 285. They are of the type of the Dioscurus from Carthage in the Louvre⁶, and to be compared with two other statuettes in the same Museum⁷. Similar too are the figures on the Dioscuri relief, 9.



Fig. 25.

¹ *Ath. Mitt.* 1879, p. 127, 2 and 3.

² For portraits of this period see Bernouilli, *Röm. Ikon.* ii. 2.

³ Cf. Riegl, *Strena Helbigiana*, p. 250, &c.

⁴ e.g. Clarac, 365, 1217 A; 570, 1218 A; 570 A, 1224 D; 570 B, 1224 B; 572, 1224; cf. Reinach, *Rép.* p. 310.

⁵ *v. Beschreib. d. Skulpt. a. Perg.* p. 23.

⁶ Reinach, *Rép.* 109, 5, Louvre, 1822; Furtwängler, *Masterpieces*, p. 231.

⁷ Reinach, *Rép.* 109, 3, 10, Louvre, 298, 300; cf. also D-M. 89 which is now at Dhimitzana.

and the Decoration of Houses.

In fact a study of the sculpture in the Museum leads to the conclusion that the bulk of it must have formed part of the decoration of Roman houses and villas, which must have been common during the peaceful times of the early empire in the fertile Lacedaemonian plain. Other facts point to this also¹. The fountain (143) is of a type common in Roman museums; one very similar to it may be seen in use in the cortile of the Belvedere of the Vatican. Circular bases (e.g. 188-194, 684, 755) too, like the Spartan ones, are common in Pompeii. They were used as supports for fountain figures, or for basins by fountains in the *impluvia* in houses², and occasionally perhaps they served as altar bases. There are also three fountain figures in the Museum (22, 99, 727) of ordinary Roman types such as would be used for house decoration.

Sarcophagi and Grave Reliefs.

§ 23. As stated above, the Spartan grave reliefs present no unusual features. They are all later than the second century B.C., and mostly of very rough and bad workmanship. They are probably such reliefs as would have been put up by poorer people. In contrast to these there are the sarcophagi and grave statues used by the wealthier Laconians. Amongst the sarcophagi it is interesting to note the great popularity of the Amazon type. Besides those in the Museum (35, 67, 279, 476-481, 498, 499) there are several others noted by Dressel and Milchhöfer³: and recently two have been found at Gunari⁴. The same motives are continually repeated, but no two sarcophagi are alike. They seem to fall midway between the purely Greek and the Roman classes. There are several fragments of purely Roman sarcophagi (51 b, 73, 306, 765, 766) with reclining figures on their lids. These are however all of rather late date. At least their existence points to a considerable wealthy Roman element in Laconia in the imperial period.

Christian Sculpture.

§ 24. One late statuette is of considerable interest: this is the Good Shepherd (308). Apart from Byzantine and Frankish work it is the one piece of Christian sculpture in the Museum. The type is remarkable since it is perfectly obvious that the Christian artist imitated statues of a heathen god, Hermes Moschophorus or Kriophorus⁵. There are two Good Shepherd types, one directly dependent on the Hermes Kriophorus in which each hand holds two legs of the sheep⁶. In the other type, probably created by Christian art, all four legs are held together by the right hand. To this second type the Sparta statuette belongs⁷; the type is supposed by De Rossi to have originated in the third century A.D., probably in the Eastern church. For Byzantine art there are several good examples of ordinary

¹ e.g. the Roman mosaics discovered at Sparta, *v.* D-M. 279, 280, *Δελτίον* 1889, p. 74, *Arch. Zeit.* 1881, pl. xii.

² There are four similar bases at Dhimitzana; whether these came originally from Sparta or not is not known.

³ 238, 241 (= *B. M. Cat.* 2304), 242; cf. Sparta Museum, 717.

⁴ One very badly damaged still at Gunari in house of Ioannes Nikolopoulos, L. 1.70, H. .60. The other in a magazine at Nat. Mus. Athens (no number), H. .65, L. 1.51. Unpublished: is in type similar to Robert, ii. 69 b, 71 c, 73, 75, 76. So like others it comes before the first Roman group.

⁵ Cf. Reinach, *Rép.* p. 551.

⁶ e.g. the Lateran Statue, Reinach, *Rép.* 552, 6, 7.

⁷ Replicas at Athens, Constantinople and Rome, Reinach, *Rép.* 552, 3; 551, 7; 553, 1.

decorative work. The carved capitals (39 b, 156, 170, 413, 492) are all fair specimens of Byzantine architecture. Of the reliefs 297, like the capital 39 b, shows a favourite motive, a bird on a vine pecking at grapes. The peacock relief (739) is a very fine piece of work. Another relief (770), if not so good or interesting as the rest, proves at least that the Byzantine artists possessed considerable technical skill, and had great feeling for beauty of design. The one piece of Frankish sculpture in the Museum (327) is remarkable if only for the fact that Frankish sculpture is not at all common. The Franks were rough warriors with no eye for art. This rude grotesque gargoyle represents possibly the most they attempted¹.

Spartan and Ionic Art.

§ 25. Klein has recently asserted² that art in Sparta drew its inspiration from Ionia. He supports his view by reference to the literary traditions of the immigration of Ionian artists. He quotes no monumental evidence except Zahn's comparison of a vase fragment from Clazomenae with the Hero relief type³. On the contrary it seems more probable that these artists came to Laconia not as missionaries, but attracted by its fame as an art centre. The Cretan Daedalic School was flourishing in the Peloponnese long before the Ionian immigration. Also the discovery of Minoan pottery⁴ in Laconia proves clearly its old and close relations with Crete. Till definite evidence is forthcoming, early Spartan art should rather be considered as sprung from the Daedalic School, containing of course local elements. That this art developed naturally is clear: Furtwängler⁵ says that the Jacobsen relief for all its advance in style follows the old Spartan traditions. Perhaps the Eros (94) represents them in the fifth century, and also perhaps the bronze Apollo of the Mantua type from Pompeii. This Wolters⁶, from late coins, tries to show is of Spartan origin. But Furtwängler⁷ has assigned it to Hegias the master of Pheidias, whose name rests on an emendation.

It should not be said that Spartan art in the fifth century was non-existent, since we have no monuments as yet. A region so fertile in archaic art, should not have been less fertile in the great period. But the spade alone can prove or disprove these conjectures.

¹ There is, however, walled up in the house of Ioannes Sikiotes at Parori a rude warrior relief, which is probably Frankish.

² *G. d. gr. Kunst*, p. 120. Cf. Furtwängler, *Meisterw.* p. 719, 5; Schröder, *Ath. Mitt.* 1904, p. 48, on the Geraki stele.

³ *Ath. Mitt.* 1898, p. 61, pl. 7, 1. Zahn's reference to Furtwängler's comparison (*Coll. Sab.* p. 26) of the pointed shoes to Hittite work has little weight. Modern Greek peasant shoes have pointed toes.

⁴ Bosanquet, *J. H. S.* 1904, p. 317, cf. *Introd. to Misc. Ant.* § 3, below.

⁵ *Ath. Mitt.* 1883, p. 365, v. above § 7.

⁶ *Jahrbuch*, 1896, p. 1; Klein, *op. cit.*, p. 409, v. *B. M. C. Pelop.* Pl. XXV. 2.

⁷ *Masterpieces*, pp. 52, 53.

SCULPTURE

1. Archaic stele.

Bluish marble. H. .67. Base, H. .105-.110. Relief fields, H. .57. Principal sides, W. .42-.32. Small sides, W. .24-.16. Relief height, .035. D-M. 6, F-W. 55. Conze-Michaelis, *Ann. Inst.* 1861, p. 34. Loeschcke, *Prog. d. Dorpat.* 1879, *De basi quadam prope Spartam reperta.* Milchhöfer, *Anfänge d. Kunst*, p. 186. Perrot, p. 445, vol. viii. Overbeck, p. 127. Collignon, i. p. 232. Brunn-Bruckmann, 226. Introduction, § 14.

It is pyramidal in shape: the upper part was in later times bored through horizontally, and the top broken off. It was found, according to its former possessor (Manusakes), not far from the theatre, across a tomb to which it did not belong, at a place called Νεπορουπί, S.W. of the Acropolis and by the aqueduct (Conze-Michaelis). But according to Stamatakes, it was found S. of the ruins of old Sparta near Magula.

A. A long-haired and bearded man advances to r. (both feet flat on



Fig. 26.



Fig. 27.

the ground), towards a woman who faces him and wears a long chiton and a veil. Her r. hand rests on his head, and l. is stretched out towards the sword he directs at her throat. His l. hand holds her head from behind. The man's hair is in long plaits down the back and over the shoulders. The man's calves and the woman's face show the archaic exaggeration of necessary features. No detail of drapery shows on the man, though he clearly is draped: the woman's veil and chiton are very thickly, stiffly, and flatly rendered.

B. Similar representation. A similar long-haired and bearded man is shown advancing to r. His l. hand is on the back of the woman's neck, whose hair is long rolled curls. She lays her r. hand on the man's head. His r. and her l. hand seem to have held a wreath between them. She is clad in a long plain chiton, and he in a short chiton

reaching just below the hips. The man's hair is cut short all round, on a level with the shoulders.

C. D. On each small side is a snake curling upwards: these indicate that it was a grave stele.

The scenes have been variously explained as (1) A. Orestes and Clytemnestra, B. Orestes and Electra; (2) A. Eriphyle and Polynikes, B. Eriphyle and Alcmaeon; (3) A. Menelaus and Helen meeting at the sack of Troy, B. Alcmena and Zeus. It is impossible to say if any of these is right or if the true explanation is still to seek.

Good, characteristic work of 6th cent. B.C. Figs. 26, 27.

2. Statuette of enthroned goddess.

Bluish marble. H. .39. D-M. 4. Introd. § 14. Fig. 28.

The head is missing. The goddess, clad in a long chiton with diplois,



Fig. 28.

is seated on a solid throne with curved back and legs. Her arms, over which the sleeves fall in regular curving lines, are laid on the sides of the throne, her feet are set apart, but are level; and the chiton falls in symmetrical folds between them and at the sides. Three locks fall forward symmetrically on the shoulders. The build of the figure is square, stiff, and broad. At the back the statuette is not worked, but roughly rounded off. 6th cent. B.C.

3. Archaic hero relief.

Ash-coloured marble-like limestone. H. .64, B. .61. Relief height, .06. D-M. 8, pl. 22, F-W. 59. Introd. §§ 3, 14. Fig. 2.

Found according to Stamatakes in a later wall outside the E. wall of the

Acropolis, on the property of D. Matallas. Much defaced, especially the head of the man, the throne, the cantharus, &c.

The heroized dead, man and wife, are shown in profile to r., seated on a throne with a high sloping back, ending above in a palmette shown *en face*. The back legs are crooked like an animal's hind leg, and a dog is seated by the front leg. Behind the throne a bearded scaly snake curls upwards. The man is shown in profile, all but the head which is shown *en face*. He was bearded, and his hair was arranged as on the Berlin relief¹: but all that is actually visible are the two braided locks falling forward down the shoulders. He is clad in a long chiton, shown by vertical incised lines on the lower leg, and in an ample himation thrown obliquely over the body across the l. shoulder, leaving the r. arm and shoulder bare: it is characterized by ten incised diagonal lines, following the direction of the garment across the body. His r. hand holds out a cantharus, his l. hand is held out horizontally above with the palm towards the spectator. Behind him, and slightly in front, appears the woman in profile (head, legs, arms and breast only). The face is angular in outline; the eye is big, almond-shaped, and not in profile. The hair was presumably filleted; short braided locks fall down at the side; over her head is a veil which she holds stretched out in front of her with her l. hand. Her r. hand resting knuckles downwards on her knee holds a pomegranate. The close-fitting long chiton is indicated by vertical incised lines on the lower leg: she wears shoes with upturned toes. On the r. there stand facing to the l. in profile two *adorantes*, man and wife, both on a very small scale, and barely reaching to the level of knees of the heroes. The man on a lower relief plane, but in advance of his wife, holds in r. hand a cock, and in his l. an egg(?). He is clad in a long straight chiton, under which both legs show one before the other. The woman holds in her r. hand a pomegranate flower, and in l. a pomegranate: her hair falls down her back in a long broad plait: the drapery and position of the legs are indicated as on the man. Both faces are angular in outline and the hair of both is filleted. Good work, 6th cent. B.C.

4. Archaic hero relief.

Bluish marble. H. .32, W. .32 above, .29 below. Relief height, .01. D-M. 12, pl. 24, F-W. 60. *Ann. Inst.* 1870, p. 278, pl. Q. Brunn-Bruckmann, 227. It was formerly built into the house of G. Vrachnos. Introd. §§ 3, 15. Fig. 3.

Similar representation to 3: but here the heroes face to l. The throne is slightly raised off the ground; its front legs are straight and lathe-moulded; and the arm ends in a ram's head. The man is shown entirely in profile; his hair is filleted and falls down his back and shoulders in regular braids. The under-garment is not indicated: but the double edge of the himation is shown where it hangs down from the r. arm, and folds are shown on this piece and not on the body: further, its two corners, with carefully shown creases, hang down between the arm and seat of the throne. In his r. hand he holds the cantharus, and in l. a pomegranate. The woman holds out her veil with both hands, the r. holding it stretched out before her and the l. by her neck. Her pointed shoes cover her ankles. There is no snake shown. The style of this relief is much more free than 3, and in its restraint is archaistic rather than archaic.

¹ v. Introd. § 3 A.

5. Snake relief (Grave relief).

Ash-coloured marble-like limestone: edge on r. broken. H. .40, B. .20. D-M. 21. *Introd.* p. 113.

Bearded and crested snake curling up to r. Style and rendering free, but severe. 5th cent. B.C.

6. Votive relief, to Orpheus (P).

H. .48, B. .54. D-M. 259. *Arch. Zeit.* 1883, p. 229. F-W. 1913. *Introd.* § 19.

Found according to Stamatakes in a late wall outside the E. wall of the Acropolis. Rock background worked into three shallow caves. On l. a youth seated to r. on the rock, clad in a himation over l. shoulder and the lower limbs. His r. hand rests on the rock, his l. supports an eight-stringed lyre on his thigh. On the rock round him appear in whole, or in part, four animals, a sheep, an ox, a horse and a stag. In the centre, seated to l. on a square block, is a short-bearded man in chiton and himation: he holds in his lap with his l. hand a roll, and in his raised r. another: over his head appears an eagle just relieved from the background. On the r. standing *en face* on a square block (a statue?) a youth in an ample himation holding a round shield and two spears.

Ordinary, local work of about the 1st cent. A.D.¹ The explanation of this relief is difficult: it is possibly a votive relief set up to Orpheus by some local poet.

7. Dioscuri relief.

Bluish marble. H. .50, B. .49. D-M. 204. *Introd.* § 10.

Upper l. and lower r. corners broken away, with head and r. arm of l. and legs and amphora of r. hand Dioscurus.

The brethren are shown standing side by side in corresponding symmetrical positions. The inner legs are the free legs: the outer arms held bronze lances, as shown by a drill hole through the hand; the inner hands hold uncertain objects (sticks, swords, whips?). Each wears pileus; and chlamys on l. shoulder, the only instance where the symmetrical arrangement is broken. By the outer leg of each stands a tall high-handled amphora with a conical lid. The bodies are strongly built, but badly rendered.

Ordinary local work of about the 1st cent. B.C. Cf. 291, 356, 575 and 613. Above, between the heads of the Dioscuri, the inscription:—

ΚΑΛΛΙΚΡΑΤΗΣ ΤΥΝ ΔΑΡΙΔΑΙΣ

Collitz-Bechtel 4464. With the spelling *Τυνδαρίδαις* cf. *Τυνδάρης*, *Τυνδάπους*, 203, l. 3, 24, and contrast *Τυνδαριδαν*, 220, 447.

8. Dioscuri relief.

Bluish marble. H. .36, B. .61. D-M. 211. *Introd.* § 10.

The brethren, symmetrically arranged, stand facing one another in three-quarter face. Both wear pileus, and have chlamys on l. shoulder. The outer legs are free legs. With their inner hands they hold their horses. The l.-hand horse paws the air impatiently with his fore leg, and holds his head high.

Flat, hasty work, not earlier than the 2nd cent. B.C.

¹ Professors P. Gardner and Furtwängler have told me independently that they believe this relief to be of a much earlier date, probably of the 5th cent.

9. Dioscuri relief.

Soapy, grainless, white marble. H. .33, B. .44. D-M. 212. Introd. § 10.

The Dioscuri symmetrically arranged as before; both wear pileus; they hold lances in their outer hands, and their inner arms rest on the hips, and over them falls the chlamys. The outer legs are the supporting legs. They wear boots; and by the side of the outer legs appear the heads and necks of their horses facing outwards.

Clumsy and proportionless late work, 2nd cent. A.D.

10. Dioscuri relief.

Bluish marble. H. .34, B. .22. D-M. 217. Introd. § 10.

Right upper corner only of a gable-shaped relief, showing only the r. Dioscurus down to the knees. He is nude, save for the chlamys, and wears a pileus.

Very rude, local work: probably a similar representation to 291. 1st cent. B. C.

11, 12, 13, 14 a. Dioscuri relief.

Bluish marble. Incomplete, consists only of large piece of upper l. and small piece of lower r. hand corner. Original size, H. .60, B. .59. D-M. 218.

Relief field enclosed by two Ionic columns supporting a flat entablature with acroteria. The brethren stood side by side *en face* with lances in r. hands. They are nude and wear pileus, and their l. hands hang empty at their sides. Introd. § 10.

Rough, late work, 1st cent. A. D.

14 b. Dioscuri relief.

Rosso antico. H. .30, B. .22. D-M. 215. Introd. § 10.

Right Dioscurus only *en face*; r. leg is free leg; wears pileus; the chlamys hangs over l. shoulder and r. arm; in r. hand he holds a sheathed sword and in l. a lance.

Clumsy, but spirited late work of uncertain date.

15 a. Dioscuri relief.

Bluish marble. H. .22, B. .37. D-M. 214. Introd. § 10.

Fragment of a relief similar to 8, but with a flat entablature above: it shows only the upper half of l. Dioscurus with his horse's head, and the head of the other horse. He wears the pileus. 1st cent. B. C.

15 b. Zeus relief.

H. .31, B. .20. D-M. 191.

Zeus bearded shown *en face* draped in a himation over l. shoulder and round lower limbs; in r. hand he holds a sceptre, in l. a fulmen.

Coarse, proportionless work 2nd cent. A. D.

16 a. Grave relief.

Coarse, bluish marble. H. .39, B. .20. D-M. 272.

Profiled border above; edge on r. broken. A woman is represented in three-quarter profile to r. She is clad in a long chiton with a himation over it. In r. hand she holds an oenochoe and in her l. some curved uncertain object.

Late and bad work.

16 b. Relief with worshippers.

Bluish marble. H. .23, B. .30. D-M. 199.

Much broken: there is a profiled border above. On l. are visible only part of the

face, the l. shoulder and arm which holds a sceptre of a seated bearded male figure. Facing it on r. clad in a himation stands a bearded male figure stretching out both hands towards it: in l. is a (pomegranate?) flower. Behind this appears, also facing to l., the head and the upper part of the body of a draped female figure.

Bad and flat late work. Cf. 18.

17. Semicircular relief.

Bluish marble. H. .26, Di. .37. D-M. 261. Furtwängler, *Sitzungs-ber. d. k. bay. Akad.* 1899, ii. 4, p. 599. E-V. 1314.

Found at Sazanu on the l. bank of the Eurotas, one hour E. of Sparta. On a goat running r. rides Aphrodite Pandemos. She is clad in a long chiton, and a himation which covers her legs and floats over her head behind. Her l. hand is round the goat's neck, and her r. hand holds the himation behind her head. Also sporting with the ends of the himation are two winged Erotes, one over the goat's head, the other over its hind legs. Before the goat runs a dog: and in front is a ladder. On the forehead of Aphrodite a crescent is visible. Ordinary work of the early imperial period.

The ladder is probably apotropaic, though it may possibly have had some connexion with Aphrodite. It was certainly, however, used as an evil eye charm: v. Jahn, *Sächsische Berichte*, 1855, pl. IV, 15, V, 3, p. 41, note 44; Elworthy, *Evil Eye*, p. 371 seqq., figs. 181-183.

18. Votive relief (?).

Bluish marble. H. .34, B. .50. D-M. 260. *Arch. Zeit.* 1883, p. 227, pl. XIII, 2; Roscher, i. 2568. Fig. 29.

Found according to Stamatakis in a later wall outside the E. wall of the Acropolis. There is a profiled border all round. On l. is seated to r. on a throne with a lion leg-shaped foot a male figure. He wears a himation, and on his head a wreath (?); he holds a short staff on his shoulder with his l. hand and in r. hand a cantharus. Before him stands a nude youth (l. free leg): in his r. hand he holds some uncertain object (two jumping weights?), and in l. a lance. On the r. there is seated to l. another bearded, draped male figure; in his r. hand he holds a patera, in l., which rests on his lap, some uncertain object.



Fig. 29.

Imperial period. Cf. 16 b.

19. Grave relief.

H. .49, B. .29.

Gable-topped stele with acroteria and in pediment a shield. A woman draped in a long chiton and a himation is shown standing *en face*. On her r. is a round altar raised on two steps. Over this her r. hand held some uncertain object; her l. hand holds up end of himation; she wears a corymbos, otherwise her hair falls in long locks on her shoulders.

Ordinary work of the 1st cent. B. C.

20. Sleeping Eros.

Pentelic marble. L. .62, B. .30, H. .20. D-M. 40.

Eros lies asleep on his l. side on a lion's skin: his l. hand is under his head (the r. is lost). The r. leg is over the l. He is winged, and by his side lies a torch.

Moderate decorative work of the imperial period.

21. Sleeping Eros.

L. .37, B. .21, H. .14. D-M. 41.

Similar to 20. But here there is no lion's skin, and Eros is clad in a chlamys. His r. hand clasps the quiver which lies on the ground by his l. side and by it lies the bow. There is no torch. It probably served as the lid to a cinerary urn.

Inferior decorative work of the imperial period.

22. Resting satyr : fountain figure.

L. .50, B. .24, H. .23. D-M. 63. Introd. § 22.

The satyr rests on his l. side, with r. leg over l. He reclines on his l. arm, which is supported by a wine skin; a bore hole shows where the water flowed. The r. hand holds a pedom. His head is missing. On the edge of the base are shown a lizard and a syrinx, both out of proportion.

Very moderate work of the imperial period.

23. Grave relief.

Bluish marble. H. .56, B. .30. D-M. 250. Now lost.

Similar to 19, but without the shield in the gable. According to Philios already lost when Georgiades took charge of the Museum.

24. Grave relief.

Marble white with bluish spots. H. .48, B. .33. D-M. 251.

Oblong, but field gable-shaped with acroteria (not cut out). In the gable a mirror : rude leaf capitals. In the centre stands a woman *en face*, dressed in a chiton, and a himation drawn over her head.

Ordinary work of later imperial period. Back rounded.

25. Grave relief.

Bluish marble. H. .44, B. .33. D-M. 254.

Very much damaged, it shows only the body of a male figure from the neck to the ankles, clad in a himation.

Ordinary work of the later imperial period.

26. Grave relief.

Blue veined marble. H. .37, B. .30. D-M. 246.

Bottom broken away. Gable-shaped stele with acroteria. In centre stands *en face* a woman dressed in a chiton and a himation.

Bad work of the imperial period. On the architrave is the inscription :—

ΛΟΥ.Α ΧΑΙΡΕ

Μού[σ]α, χαίρε. Apicated letters.

27. Archaic relief (to Dioscuri?).

Bluish marble. H. .25, B. .24. D-M. 17, F-W. 68. Introd. §§ 10, 15. Fig. 30.

Formerly in the silk factory of G. Durutis. Profiled edge. Top r. corner only. It represented two figures symmetrically arranged; their bodies faced one another in profile; their heads are full face. Their inner arms are upraised, the hands being held flat with the palm towards the spectator. They wore some uncertain object on their heads: their hair hung down the back in a long plait: there are traces of the dress. Unfortunately only inner hand of the l. and upper part of r. figure remain; and the surface is very badly damaged. It probably

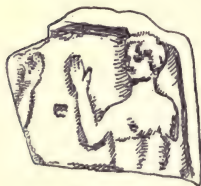


Fig. 30.

belongs to the class of Dioscuri reliefs; 6th cent. B.C.

28. Grave relief.

Rosso antico. H. .32, B. .24. D-M. 247. E-V. 1313. Introd. § 18.

Much broken above and below: was originally a gable stele. It shows

a female figure in profile to l. pouring a libation from an oenochoe in her r. hand. She is dressed in a chiton and a himation which covers her head.

Fairly good, but hasty work of 2nd cent. B.C. Above is inscribed:—

TH

XAIΠE

.... τη | χαίρ(ε). The letters are well and carefully inscribed, the forms being those of the 3rd and 2nd centuries B.C.

29. Relief fragment.

Blue grey marble. H. .28, B. .23. D-M. 271.

Much defaced: a Bacchante clad in a panther skin girt over a long chiton with a diplois stands *en face* holding in r. hand an uncertain object and in l. a thyrsus (?).

Rough and late work.

30. Sarcophagus fragment: Bacchic.

Bluish marble. H. .32, B. .40. D-M. 227.

Very badly damaged. On r. are seen the head and shoulders of a youth inclined forward to r. as though advancing vigorously: on l. is seen a background of vines on which a bird is perched.

Work of later imperial period.

31. Satyr.

Rosso antico. H. .45. D-M. 62.

No head or feet. In r. hand he holds a syrinx to his mouth; in l. he holds a goat by the horns. Nude; the r. is the free leg. At the back is a pillar.

Ordinary work of the 1st cent. B.C.

32. Eros torso.

Pentelic marble. H. .32. D-M. 39.

Head, legs, and arms broken off. The r. was the free leg: he is winged and leans against a pillar behind. Over the r. shoulder hangs a belt for the quiver.

Moderate work of the 1st cent. A.D.

33. Lion relief.

H. .55, L. .76. D-M. 277.

Lion shown seated to r. Below a palmette border, and on r. a plain moulding.

Good decorative work (a fragment of a frieze) of the 1st cent. A.D.

34. Sarcophagus fragment.

H. .52, B. .38. D-M. 232.

A youth is shown advancing to r. with r. leg, with his back turned towards the spectator and turning partly round to l. His head facing to l. is thrown back; his l. arm, on which hangs some drapery, is in a posture of defence; his r. hand appears to have been dropped to pick a stone to hurl at the foe.

Clumsy work of the later imperial period. Possibly a fragment of a gigantomachy sarcophagus.

35. Amazon relief: Sarcophagus fragment.

H. .58, B. .68. D-M. 239. Robert, ii. 114, pl. XLVII. Introd. § 23.

Formerly at the church of Hagios Panteleimon. Fig. 31.

At the top a border of the egg and dart pattern above a beading of the reel and button pattern. On l. a nude warrior (l. leg advanced), seizes a kneeling Amazon by the hair, and while she clutches with both hands at his l. arm, draws back his r. to deal the death blow. On r. is another Amazon rushing to l. to the rescue of her comrade: with her uplifted r. arm she holds her sword, and on her l. she carries a round shield. Both Amazons are dressed in the usual short chiton.

Moderate work of the later imperial period.



Fig. 31.

36. Fragment of a frieze.

H. .48, B. .27.

On an acanthus plant and surrounded by its curling stems stands a high-stemmed two-handled moulded cup. Cf. 37, 38, and 715.

37. Frieze fragment.

H. .40, B. .25.

Cf. 36, 38, and 715.

38. Frieze fragment.

H. .48, B. .53.

On an acanthus plant and surrounded by its curling stems stand two high-stemmed two-handled moulded cups of a slightly different pattern from those on 36 and 37. Between them is the head of a long-eared animal (lion?). Cf. 715.

This and the two previous fragments are ordinary architectural work of about the 2nd cent. A.D.

39 a. Square pilaster capital.

H. .55, B. .42, D. .18.

Decorated with a wreath of acanthus; in the centre in a hollow within round moulding is lion's head. Cf. 139, 140, 141, 299, 734, 745, 759 (16), and 655.

Fair work of the imperial period. Similar capitals (one without a sunk circle in the centre) are in the court and campanile of the Metropolis at Mistrà.

39 b. Byzantine capital.

L. .61, H. .16. Length of abacus .27. Introd. § 24. Fig. 32.

Oblong shape; flattened sides; to fit a pillar .14 square; only one side of abacus carved. The carved side shows a long-tailed bird perched on a vine eating the grapes.

Rather late work.

40. Relief fragment.

Dark veined white marble. H. .29, B. .28. D-M. 268.

A youth in a high girt coat and a Phrygian cap (head and shoulders only left), is shown falling to the l., his head leaning on his l. shoulder. His eyes are shut and his l. arm clutches at his breast. Probably a wounded Persian from a battle frieze.

Ordinary work of the imperial period.

41. Isis statuette.

H. .23. D-M. 99.

Head and legs broken off, and otherwise much defaced. Dressed in usual tasselled himation over the chiton. In her r. hand she probably held a sistrum; in her l. the prochoos is clearly distinguishable.

Poor work of the imperial period.

42. Grave relief.

Bluish marble. H. .16, B. .13. D-M. 266.

A female figure (legs missing) is shown *en face*: the head is in profile to l. The r. hand is uplifted, and the l. rests on the hip. She is clad in an ordinary girdled chiton. Bad work of the imperial period.

43. Grave relief.

Bluish marble. H. .15. D-M. 267.

Small grave relief; it represents a female figure in chiton and himation standing *en face*; l. hand rests on the hip, and r. on a small pillar at her side.

Inferior work of the imperial period.

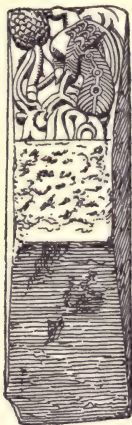


Fig. 32.

44. Maenad relief, fragment.

H. .18, B. .16. D-M. 270.

On r. a profiled edge. It only shows a Maenad as far as thighs advancing to the right beating a tambourine. Her head is thrown back and up: her drapery is hung only over the l. shoulder so as to leave the r. side nude. Hauser, *Neu-Attische Reliefs*, Type 24.

Fair work of 1st cent. B.C.

45. See MISCELLANEOUS ANTIQUITIES.**46. Hecate herm.**

Blue-grey marble. H. .19. D-M. 30.

One face missing, also the lower part of the shaft which is triangular. The faces are flat and expressionless, each has a long lock falling down each side. Cf. D-M. 31. now at Dhimitzana.

Bad work of late, but uncertain, date.

47. Bacchic herm.

Bluish marble. H. .35. D-M. 66.

At the top the shaft is hollowed into a scotia and on this is carved in high relief a smiling, archaistic, masklike, bearded head, which is also horned. At the sides there are the oblong holes for the insertion of arms; in the l. one there is the stump of an arm run with lead. Above the face the square shaft is profiled, and on the top there is a big round hollow.

Bad decorative work of the imperial period.

48. Sarcophagus fragment.

Bluish marble. H. .90, B. .65. D-M. 230.

It shows only a nude wingless Eros supporting a long garment on his shoulders. Border above and below. Cf. 290.

Inferior work of the imperial period.

49 a. Square altar.

Bluish marble. H. .57, B. .35. D-M. 188.

Decorated with the usual fruit and flower garlands, hanging from the front corners on bearded Pans' heads and from the back corners from bucrania. On three sides above the garlands are masks all different, the front one being a gorgoneion. On the fourth side, the back, is a rosette.

Inferior work of the imperial period.

49 b. Square altar.

Bluish marble. H. .42. D-M. 189.

One corner and parts of two sides only remain. The decoration is similar; on one side above the garland is a seated dog, on the other a gorgoneion. The heads at the corners seem to be bucrania, but are very defaced.

50. Gable of grave monument; L.-hand side only.

Bluish, very coarse marble. L. 1.02, H. .87. D-M. 256.

Profiled outer edge. In the centre stands on a base a female figure in high relief clad in chiton and himation, and wearing sandals (height with base .68). As it is broken away at the breast the figure when complete must have reached right up to the peak. The r. side was made in a separate piece. On l. was, according to Dressel and Milchhöfer (who give the total length as 1.68 m.), a large acroterion. This is now lost: it is mentioned by Philios, but as his description is a translation of Dressel and Milchhöfer, and as he gives no length, it is impossible to say if he saw it.

Bad work of the imperial period.

51 a. Decorative support.

Bluish marble. H. .58, L. 1.77 above, .90 below, D. .63. D-M. 257.

According to Stamatakes it was found over a grave: it thus probably served as a support for a sarcophagus. The smoothed edge of the other-

wise unworked top surface clearly shows it was a support, and the absence of dowel holes proves it cannot have been architectural.

An oblong block like a pilaster capital, but at the ends console-shaped. Each end of the flat sides is cut away in a semi-ellipse. On one side in the centre is shown Atlas nude and bearded supporting on his shoulders with both hands the globe. On the other side stands a Nike (r. free leg) with outspread wings, clad in a long chiton with a diplois, and holding in both hands a long garland. She wears her hair in a crobylus. Both figures are in high relief and run over the profiled edge above.

Ordinary work of the imperial period, 2nd cent. A.D. Altmann, *Röm. Grabaltäre*, p. 31, Fig. 20.

51 b, 771, 771 a. Sarcophagus lid.

L. 2.26, H. .24-.28, B. 1.15. D-M. 234. Introd. § 23.

The deceased, who lay to r. on a cushioned couch supporting himself on his l. arm on a pillow, has been chiselled away, all but the l. hand. The edge of the couch is divided by broad bands arranged in fours into four fields. On the first under the pillow is a dolphin. On the second is a Nereid clad only in a girdle below the breasts riding to r. on a Triton blowing a long shell and carrying a rudder. On the next is a similar scene, only the Triton holds a fish in his r. hand. The last shows a Triton to r. blowing a long shell. The corner is ornamented with a bird's head and an anthemion. This part is in two fragments: the r.-hand end (771, 771 a) is in two fragments, and lies apart from the rest. At the corner is a similar bird's head ornament: the end has an ornamented scotia divided into four fields, the two other ends each show an Amazon shield with a rosette in the centre, the other two have diamonds also with rosettes in the centre (cf. Heydemann, *Ant. Marmorbild. Athen*, 194, from Gytheion, and the 'Alexander Severus' sarcophagus in the Capitol, Helbig², 432).

Ordinary work of imperial period, probably 3rd cent. A.D.

52. Colossal Heracles head.

H. 60. D-M. 81. E-V. 1321. Introd. § 17.

Much damaged, especially at the back, where it was only blocked out, and on the forehead. The head is turned slightly to l., but it looks upwards. There is a full beard and moustache: the central part of the beard on the chin was set on. The eyes are deep set and cast up; there is a strong, heavy bar over them; the mouth is slightly opened; and the cheeks are full. The hair is rendered by short, rather loose, but thick curls. It shows, as Sieveking says, Lysippean influence. There is, however, more sentiment and pathos in it than in recognized Lysippean works such as the Agias. In all probability, then, this head is a work of the 3rd cent. B.C. If a copy, it is good copy; but it might be an original.

53. Colossal male portrait.

Bluish marble. H. .43. D-M. 147. Introd. § 19.

Very much damaged. It is beardless, and the hair is finished. Big, round, expressionless face.

To judge by the hair a portrait of the Julio-Claudian period.

54. Youthful head (portrait?).

Yellowish marble (Pentelic?). H. .37. D-M. 115. Introd. § 20.

Much damaged. The hair is filleted and falls in long, slightly curling locks over the forehead and ears. It bears some resemblance to Antinous.

Fair work of the imperial period.

55. Ideal female head.

Pentelic marble. H. .36. D-M. 104.

Very much damaged. The hair is parted in the centre and waved to the sides over the ears to a chignon behind.

An ordinary work of the early imperial period after a 4th cent. original.

56. Bearded Dionysus head.

Bluish marble. H. .38. D-M. 54.

Hair centre-parted and filleted: each side a big lock is tucked under the fillet, and falls down beside the ears. Flat, expressionless, masklike, archaistic type. Unfinished work of early imperial period (?). At the back is a shapeless round mass.

57. Bearded Hermes: Herm.

H. .29. D-M. 55. Introd. § 15.

A replica of the Hermes Propylaios of Alcamenes found at Pergamum. It has the three rows of curls on the forehead; the long, square beard with each lock ending in a tight curl; and behind the ears are traces of the plaits that fell forward on to the shoulders. Cf. 582.

Moderate work of the imperial period.

58 a. Bearded head.

Fine marble. H. .28. D-M. 92. *E-V.* 1319, 1320. Introd. § 16.

Nose broken off. There is a rolled fillet wreath round the head. The mouth is slightly open; the eyes are moderately deep, and are overhung by a heavy, but softly rendered bar. Also all the lines of the face are soft. The hair is rendered by soft, short, flowing, curly locks, and handled as a mass and very naturally.

It is in all probability, as Sieveking says, a Roman copy (early imperial period) of a 4th cent. Asclepius type.

58 b. Bearded head.

Fine marble. H. .35. D-M. 93. *E-V.* 1317. Introd. § 15.

The back of the head, r. ear, the nose, the lips, and part of the forehead are broken away. There is a rolled fillet wreath round the head as in 58 a. But the expression and style of the face are more severe. The forms are simple and rather hard; and there is no bar. The hair is treated in detail, in short, carefully rendered, wavy locks. The beast-like look seen by Dressel and Milchhöfer is due, as Sieveking says, to the broken lips. He is also right in calling it a Roman copy (early imperial period) of a 5th cent. Asclepius type. Philios following Dressel and Milchhöfer calls it a river-god: Kastriotes thought it a Zeus Ammon.

59. Youthful head.

Parian marble. H. .27. D-M. 114.

Youthful beardless head: traces of attachment of a bronze wreath still visible. Chubby, youthful face; swelling eyes; the hair rendered by thick, not very detailed, tight curls. Unfortunately the face is very badly damaged. Philios thought it the best in the Museum.

It is an inferior Roman copy (early imperial period) of a 4th cent. type.

60. Male portrait (beardless).

Bluish marble. H. .22. D-M. 151. Introd. § 19.

Lower part of face broken away, and otherwise badly damaged. Ordinary work of the Julio-Claudian period.

61. Female head.

Dark local marble. H. .23. D-M. 126.

Cross cut in the forehead, and otherwise much damaged by Christians. The hair was centre-parted, filleted, and waved back over the ears.

A copy of the imperial period of 4th cent. work (?).

62. Female ideal head.

Very fine, soapy marble. H. .17. D-M. 103. Introd. § 20.

Expressionless and rather hard but full features: eyes plastically rendered. Hair centre-parted, filleted, and drawn down over ears to knob on neck. A lock fell forward on to each shoulder from behind the ears. There is an iron dowel in the neck. A round breakage on the top of the head (.06 in di.) seems to indicate that she wore originally a *polus* or a *calathus*; cf. D-M. 97, also the Helen figures 201, 202, 203, 318, 362, and the colossal head 571.

Moderate work, not earlier than the 2nd cent. A. D.

63. Bearded male portrait.

H. .34. D-M. 149. Introd. § 21.

Very badly damaged. Crisp, short, curly hair and beard. Eyes plastically rendered. A portrait of 2nd-3rd cent. A. D.

64. Helmeted (?) male head.

H. .17. D-M. 128. Introd. § 19.

Much damaged in front. There are no traces either of a short beard or of a moustache. The forehead is wrinkled, and the eyes deep set. The helmet fits closely and appears to be of leather. The hair is rendered by short, rather coarse locks.

Very fair work of the early imperial period. This head seems to be the same as that described by Conze and Michaelis (*Ann. Inst.* 1861, p. 36) as follows:—'La testa d'un giovane pileato mostra bellezza e graziosità, ed è il solo pezzo nella nomarchia che potrebbe essere anteriore all' epoca romana. Ma vi manca il naso ed una parte della bocca.' Cf. D-M. 90. It may be, as apparently suggested by Conze and Michaelis, the head of a Dioscurus.

65. Youthful male portrait.

Bluish marble. H. .20. D-M. 153.

Badly damaged, and top of head missing. Eyes plastically rendered, hair short and straight.

Inferior work of early 3rd cent. A. D.

66. Female portrait.

H. .24. D-M. 165. Introd. § 20.

Youthful, chubby features. Hair waved straight back to a chignon at the back, to which plaits are drawn up from the neck: it is bound round four times by a narrow band.

Ordinary work, to judge from the hair, of the Antonine period.

67. Sarcophagus fragment (*Amazonomachia*).

Pentelic marble. H. .16, B. .24. D-M. 237. Robert, ii. 118 a, pl. XLVIII. Introd. § 23. Fig. 41.

A small fragment of upper edge, showing only the head of a fully armed warrior to l. ready to strike with the spear in his uplifted r. hand. See 279.

68. Young Dionysus head.

H. .22. D-M. 56.

Only the face and part of the hair above remain. The hair is filleted, and there is ivy in it. The features are full, but flat and expressionless.

It seems to be a poor copy of the imperial period of an earlier, probably 4th cent., type.

69. Relief fragment (female head).

Bluish marble. H. .15. D-M. 273.

Badly weathered. Flat, round face; the hair centre-parted and filleted, and waved away to sides. Down each side falls a long lock.

Bad work of late but uncertain date. As rightly stated by Dressel and Milchhöfer, it belonged to a large vase or basin, as shown clearly by the profiled edge above.

70. Youthful portrait (male).

H. .34. D-M. 155. Introd. § 21.

Turned a little to the l. Eyes plastically rendered. Short, straight, coarse hair.

Good, characteristic work of later 3rd cent. A.D.

71. Sleeping Eros (fragment of urn lid).

H. .12. D-M. 43.

Head only of an Eros similar to 20. Cf. also 21 and 312.

Ordinary work of the imperial period.

72. Caryatid-like figure (satyr).

Blue marble. H. .15, B. .16, D. .13. D-M. 64.

Head and square plinth above only. Square pilaster behind. At the back of the pilaster is a vertical groove. In the hair traces of a pine wreath: no other details distinguishable.

Rough decorative work of the imperial period: cf. 47 and 314.

73. Sarcophagus lid (small): fragment.

H. .13, B. .25. D-M. 170. Introd. § 23.

Head only of a youthful male figure reclining on a cushioned couch with l. hand under the head. It seems to have been the r. end of a small sarcophagus lid.

Ordinary work of imperial period.

74. Lion's head.

H. .15, L. .17.

Gutterspout from a cornice.

Ordinary late work.

75. Lion's head.

H. .15, L. .17.

Similar to 74, but only the l. half remains.

76. Round pillar.

H. .30, Di. .14.

Upper part only: a little below the top is a lion's head carved in high relief. Below the head the pillar is broken away.

Ordinary late work.

77. Lion's head.

H. .17, L. .20.

Similar to 74 and 75, but slightly larger.

78. Lion's head.

H. .17, L. .20.

Similar to 77.

79. Barbarian (Scythian bowman).

Bluish marble. H. .26. D-M. 129.

R. hand resting on r. knee only remains (see 83). He wears trunk hose and thick, tunic-like coat with sleeves. Traces of colouring are still

to be seen. Not very carefully finished, but good, naturalistic work. For the type compare the bowmen from the Dipylon in the National Museum at Athens, Nos. 822, 824, *E-V*. 622, 623. It probably dates from the 3rd cent. B. C. and doubtless belonged to a grave monument.

80. Left hand holding grapes.

L. .23. D-M. 172.

Over life size, and very fat.
Imperial period.

81. Right hand (female).

Pentelic marble. L. .22. D-M. 173.

Holds fragment of drapery.
Fair work.

82. Left hand.

Fine marble (from Dholiana?). L. .12.

Fingers broken off: holds fragment of drapery.
Good work.

83. Right elbow of barbarian (*v.* 79).

Bluish marble. L. .14. D-M. 130.

In style and other respects it is exactly like 79. It was presented by Matallas, a neighbour of Diamantopoulos, the donor of 79. It shows the coat-sleeve.

84. Left male foot with fragment of base.

H. .19, L. .23. D-M. 176.

Broken off above ankle. Wears shoe (*caliga*) drawn up over the sides in strips. (Baumeister, Fig. 614.)

Ordinary work of imperial period.

85. Male toga statue.

H. 1.85. D-M. 142. *Intro.* § 19.

Found near the Leonidaeum. Head and l. hand lost. Wears chiton with toga over. L. free leg: by l. foot to support drapery a square *scrinium*. R. hand on breast, l. hangs down at side. Wears sandals reaching well above the ankles, but leaving the toes bare.

Fair work of 1st cent. A. D., on the base is the inscription (*cf.* p. 7):—

ΚΛΑΪ - ΒΡΑΣΙΔΑΝΤΟΝ
ΠΑΤΕΡΑ

86. Male toga statue.

H. 1.55. D-M. 144.

Head and feet with base lost. Stands in similar attitude to 85: costume also similar.
Ordinary work of 1st cent. A. D.

87. Draped female statue.

H. 1.30. D-M. 160.

Head and feet with the base missing. Wears himation over long chiton. Stands in a similar attitude to 86.

Ordinary work of the imperial period.

88. Draped female torso.

Medium marble with greenish veins. H. 1.25. D-M. 161.

Head, l. shoulder, and r. foot missing. Clad in long chiton with himation over both shoulders, r. arm and chest, l. hanging at side: r. free leg.

Common work of imperial period.

89. Statue of youth: Ganymede.

Fine, yellowish marble (Dholiana?). H. .82. D-M. 51. Introd. § 16.

Arms from middle of upper arm, and legs from above knees missing. L. free leg, which was slightly advanced; on the l. thigh traces of the tree trunk support. He wears only a chlamys fastened by a fibula on the r. shoulder. The hair is in long curling locks. On the head is a Phrygian cap; the strings of the cap were drawn up, and probably tied over the peak, which is missing. He looks down in a sentimental and pathetic way to his l. The general impression is not unpleasing, but the forms of the body are very superficially treated, and the hair is confusedly and clumsily handled. It resembles a Praxitelean Ganymede at Naples, which has no chlamys¹: it seems to be a late variation of it. Ordinary work of the imperial period. Fig. 33.



Figs. 33, 34.

90. Youthful satyr (architectural support).

Bluish marble. H. .45. D-M. 61. Fig. 34.

Said to have been found on the Acropolis. No arms or body below the breast. The r. arm was stretched forward, the l. hung down behind. Long, coarse hair; grinning, wrinkled face; small horns. On shoulders and head is a thick panther (?) skin serving as a cushion; on its flat upper surface is a dowel hole .10 square. Behind, and serving as a support at the back, is a small column decorated with pointed leaves; there is a band round the two uppermost leaves.

Imperial period. It probably ended below in a tapering herm shaft. Such a Satyr herm is in the Museo Civico at Mantua (No. 166, Dütschke, 855): D-M. mention a similar fragment at Naples.

91. Draped female torso.

Yellow, rather transparent marble (Dholiana?). H. .36. D-M. 119.

No head, arms, or legs below knees. L. free leg: r. arm was stretched out (traces of a support on the breast). Clad in high-girt long chiton with diplois, and with a himation about the lower limbs. Folds very badly rendered.

Bad work of imperial period.

92. Male torso: Dioscurus (?).

H. .71. D-M. 86. Introd. § 15.

No head, r. arm, l. forearm, r. leg, or l. lower leg. Nude, but for chlamys fastened with fibula on r. shoulder: r. free leg: chlamys falls over l. elbow: remains of attribute on l. upper arm. Strong square forms superficially worked.

Moderate work of imperial period derived from a 5th cent. Peloponnesian original. Probably a Dioscurus: *v.* 513, of which it is a replica.

93. Base of statuette.

L. .28. D-M. 177.

Two male feet (l. advanced and free leg); by the r. foot the four paws of a panther seated on its hind quarters.

Ordinary work of uncertain date.

¹ Klein, *Prax.* p. 129, fig. 17; replica at Florence, Amelung, *Führer*, No. 51.

94. Eros torso.

Medium yellowish marble (Dholiana?). H. .70. D-M. 38. F-W. 218. *Ath. Mitt.* 1878, p. 297, 3; *Arch. Zeit.* 1878, p. 126, Pl. xvi; *Intro.* §§ 15, 25.

Head, both arms from elbows, l. leg, and r. leg from middle of thigh broken off. In the stump of each arm is a long dowel hole (B. .02, L. .04, D. .01): these probably indicate antique restorations: on the r. thigh traces of support for arm. In the shoulders behind are two holes (D. .04, L. .03) for the insertion of the wings. The body is squarely and solidly built; the shoulders are broad, and the chest high. The nipples are sharp and circular; the navel is similarly treated. The divisions of the torso are also sharply marked, and the handling of the surface as well points to a bronze original. The distance between the nipples is .20: and the proportions of the body are thus:—collar-bone to line between nipples .13, thence to navel .17, thence to pubes .11. Consequently the torso is not Polycleitan as stated by Dressel and Milchhöfer.

95. Draped male torso.

H. .65. D-M. 111.

Head was set in. No legs from above knees, r. arm, or l. arm from above elbow. L. free leg: on the thigh traces of a support. Clad in clinging chiton girt at waist, and a chlamys fastened on the r. shoulder. A peculiar type. Ordinary work of the imperial period.

96. Enthroned Zeus.

H. .55. D-M. 24.

Head, arms, and r. foot missing. Draped in himation round lower limbs and over the l. shoulder. The front edges of the arms and sides of the throne, which are in one piece, are ornamented with a lion's head and foot ornament. At the sides there are two bands of scroll ornament and in the interspaces a St. Andrew's cross, vertically arranged.

Bad work of imperial period.

97. Enthroned goddess.

H. .52. D-M. 95.

Head, arms, and r. foot missing. Draped in chiton girt at waist with diplois and in himation round legs and over l. shoulder. Plain marble throne with high back, and no arms.

Bad work of imperial period.

98. Young female statuette.

H. .79. D-M. 124.

Head was set in: r. arm and l. forearm lost. L. free leg. Clad in Doric chiton with diplois. L. hand rests on hip. Folds very badly rendered.

Common work of imperial period.

99. Nymph holding shell (fountain figure).

H. .74. D-M. 73. *Intro.* §§ 18, 22.

All above waist, and also r. foot and edges of shell broken away. Drapery thrown round legs: shell held at waist.

Common work of the imperial period. The best example of this type, which seems to have originated about the 2nd cent. B.C. and was very popular under the Empire, was found at Tralles, and is now in Constantinople. Edhem Bey, *B. C. H.* 1904, p. 61; Collignon, *Mon. Piot*, x. p. 6, Fig. 1. Cf. 399.

100. Aphrodite with Eros.

H. .57. D-M. 35.

Head, r. arm and shoulder, l. lower arm and feet are broken off. In the neck is an iron dowel: drill hole in l. shoulder. The l. is the free leg. She is clad in a high-girt clinging chiton and also a himation thrown round the legs and over the l. arm and shoulder. The l. arm rests on a pillar: against the hanging end of the himation on the l. is the barely recognizable head of an Eros; the rest of him is lost.

A very moderate, late adaptation of a 4th cent. type.

101. Male statuette.

H. .44. D-M. 112.

Head, r. arm, and l. forearm missing. Iron dowel in neck; and dowel hole in l. arm at the breakage. Draped in himation round lower limbs and over the l. elbow. Shoes indicated. R. free leg. Stout and solid chest; proportions not good; drapery fairly well handled.

Clumsy reduced copy (of imperial period) of an early 4th cent. type.

102. Aphrodite torso.

H. .42. D-M. 32.

The head, the r. arm, most of the l. arm, and both legs from above the knees missing. R. free leg. Front of body nude: a himation covers the back and falls over the l. arm and the r. thigh slightly. Ends of long locks fall on shoulders.

Badly weathered; but inferior work of late, but uncertain, date.

103. Apollo with lyre.

H. with base .74 (base .16). D-M. 26.

Head and neck, r. arm, all but hand, and part of lyre missing. R. free leg. The front of the base is profiled, the back roughly rounded, and its top slopes down to the front. He wears a chlamys falling down the back; and on a high square pillar at his l. side holds a six-stringed lyre. The r. hand holds a plectrum on the thigh. Behind the figure is a thick, oblong pillar as a support.

Common late work of doubtful date.

104. Draped female torso.

Fine (Pentelic?) marble. H. 1.20. D-M. 159.

Head, r. arm, and l. hand missing. R. free leg. Clad in high-girt chiton, and himation round lower limbs and l. elbow: wears sandals. Youthful figure, graceful, and well rendered.

Very fair work of 1st cent. A.D.

105. Nude male torso.

Pentelic (?) marble. H. .50. D-M. 65.

Head, r. leg and arm, l. hand and leg below knee, broken off. L. free leg. By l. side a tree trunk with a vine round it, on its top rests the l. forearm. Flat, soft forms. Boyish figure: clearly Bacchic.

Very fair work of the imperial period.

106. Young nude torso.

H. .41. D-M. 108. E-V. 1323.

Head, arms, and legs below knees missing. L. free leg: l. arm was raised. Two long locks fall on the breast, one on the r. shoulder. Marks of supports on each thigh.

Good work; and possibly an original of the 2nd cent. B.C.

107. Heracles (?) torso.

H. .33. D-M. 78.

Head, arms, and legs broken off. Over r. shoulder a belt to hold the

quiver (still remaining) on the l. side. Very strong, sturdy forms. Modelling good, but rather exaggerated.

Badly damaged work of 1st cent. B.C.

108. Male torso.

H. (?). D-M. 107.

According to Kastriotes already lost when Georgiades took charge of the Museum.

109. Female torso (Bacchante).

Bluish, coarse marble. H. .37. D-M. 70.

Head, arms, and legs missing. Very badly damaged. Head was set on : in stump of l. arm a dowel hole. Clad in chiton with diplois : over it is a panther (?) skin held round the waist by a broad girdle. Traces of further drapery on the l. shoulder. The l. arm was raised.

A peculiar type : period uncertain.

110. Male torso.

H. .35. D-M. 106.

Head, r. arm, and body below waist broken off. Clad in himation round lower part of body, and over l. shoulder.

Stiff, ordinary work of imperial period.

111. Draped female torso.

H. .34. D-M. 163.

Head, and body below waist missing. Clad in chiton and himation which covers both arms. The r. hand was held to the face, and the l. hand (the arm laid across the chest) supports the other arm at the elbow. Imperial period.

112. Artemis (?) torso.

H. .44. D-M. 98. Intro. § 22.

R. arm was set on ; as also was all below the waist. Dowel holes, two in r. shoulder before and behind, two in lower part of back, and one in l. side : also a hollow to set on drapery or part of l. arm in the l. side. Her head was turned to her r. Clad in loose chiton, and a himation fastened in a roll round the waist.

Fair work, badly damaged, of uncertain date. It belongs to an Artemis type, huntress or warrior, of which the earliest dated example is in the Pergamene Frieze. Cf. 131.

113. Draped male statuette.

Fine marble (Pentelic ?). H. .37. D-M. 135. *E-V*. 1324.

The head was set on : the legs are missing from the middle of the thighs. Clad in short, loose chiton with short sleeves, and girt at waist with a cord, but arrangement of drapery is not clear, since l. arm held across the chest is completely covered by drapery, while r. which lies over it, is bare. The l. hand holds a kind of small spade¹ : in the loose end of drapery that hangs from the l. elbow appear a poppy-head and some ears of corn : the *kolpos* also appears to be full. In the lower edge of the chiton is a drill hole bored through. The forms are coarse and fat, and in these respects somewhat exaggerated. The motive, however, is not at all clear, the figure might be a grotesque or a Priapus : in any case it seems to represent a bloated young man.

Fair work of the imperial period.

¹ Perhaps a tanner's scraper.

114. Artemis torso.

H. .25. D-M. 29.

Head, both arms, and all below breast missing. Clad in chiton fastened on the l. shoulder; girdle high just below the breasts; over the r. shoulder a strap for the quiver. The r. arm was raised.

A late copy (fair work of imperial period) after a 4th cent. original.

115. Heracles.

H. .33. D-M. 77. Introd. § 19.

Head, r. arm, l. from middle of upper arm, and all below breast broken off. Farnese type; nude, leans on club the end of which covered with the lion's skin still remains under the l. arm.

Strong, but rather clumsy work of about the 1st cent. A.D.

116. Aphrodite.

Parian marble. H. .49. D-M. 33.

Only remain r. leg from knee, piece of tree trunk by side, before which is a dolphin head downwards. Faint traces of colour (?).

Careful work of about 1st cent. A.D.

117. Draped female statuette.

H. .13. D-M. 121.

Only lower legs and base. R. free leg: clad in long chiton and himation.

Inferior work of imperial period.

118. Dioscurus.

H. .45. D-M. 87. Introd. § 22.

R. lower leg, and horse's head by side of it only. R. free leg: traces of l. foot on base. Round horse's neck where it springs from the base acanthus leaves. Ordinary work of imperial period. Cf. 9 and 285.

119. Female statue.

H. .35. D-M. 116.

R. end of an oblong base; in the corner base of a square pillar, and by it the l. foot appearing from the bottom of the drapery. Ordinary work.

120. Winged Sphinx.

H. .30.

Lower body, head and wings broken off. Ordinary late decorative work.

121. Lion's foot.

H. .30.

Common, late decorative work.

122. Seated youthful male figure.

H. .26.

Only thighs and hips left, and part of l. lower leg. Clad in short chiton. L. knee drawn up. Probably a funereal figure, a mourning slave, or Eros. Ordinary work of imperial period.

123. Draped figure.

H. .40. D-M. 168.

Stomach and hips only left: apparently female. Ordinary work of the imperial period.

124. Dancing girl.

H. .39. D-M. 71.

All above waist broken off: loose drapery round legs: r. foot before l. Rough work of imperial period.

125. Male statuette.

H. .31. D-M. 110.

Thighs and stomach only: l. free leg; by l. side a tree trunk on which hangs some drapery in which are traces of the l. hand. Common work of the imperial period.

126. Draped female statuette.

H. .25.

Lower legs and base only: r. free leg: clad in long chiton and himation. Fair work of about 1st cent. A.D.

127. Fragment of base.

H. .24, L. .30.

On front edge remains of bottom of drapery.

128. Draped statue (fragment).

L. .30.

Piece of r. thigh and knee only. Ordinary late work.

129. Draped statue.

H. .42.

Lower legs with base only. Already lost when Georgiades took charge of the Museum.

130. Draped female statuette.

H. .20.

Knees, and upper part of lower legs only: clad in long chiton and himation. Ordinary work of the imperial period.

131. Artemis statuette.

H. .15. D-M. 28. Introd. § 22.

Only left oval base, l. thigh, r. leg, and tree trunk and dog by side of it. It represented Artemis clad in a short chiton (himation rolled round waist) advancing briskly (r. foot first) to her r. At her side runs a dog. Sketchy work of imperial period. Cf. 112.

132. Dancing (P) girl.

H. .17. D-M. 72.

Torso only: clad in high girt chiton and himation. R. arm was raised. Pleasing, but superficial work; possibly 2nd cent. B.C.

133. Draped female statuette.

H. .19. D-M. 123.

Head, r. arm, l. forearm, and both legs from above knees wanting. Clad in chiton with diplois. The figure leans on a pillar under the l. arm; on the pillar is drapery (a himation or the chiton misunderstood). Possibly an Aphrodite: ordinary work of the imperial period.

134. Male colossal bust.

Pentelic marble. H. .85. D-M. 145.

Bearded. Very much defaced. Toga over shoulders: bust hollowed behind, and has a central support. Late 2nd cent. A.D.

135. Female bust.

H. .19. D-M. 166.

Headless: drapery over shoulders (chiton): hollowed behind: pillar support (dowel hole): Flavian shape, 1st cent. A.D.

136. Bearded Triton.

H. .57, L. .50. D-M. 75.

Head, arms, and end of fish tail wanting. Where fish body begins it is surrounded with projecting acanthus leaves; close-lying scales below. Exaggerated forms: ordinary decorative work of the imperial period.

137. Marble chest (cinerary).

H. .39, L. .33, square.

Has lid, through centre of which a hole is bored. Perfectly plain, except that bottom edge is cut off obliquely in the centre. Surfaces smooth.

138. Marble chest (cinerary).

H. .35, L. .50, D. .26.

Has lid; front and back rounded; perfectly plain; hole in lid; and on r. hand side is damaged where fastening clamp has been forced. Surfaces left rough.

139. Pilaster capital (?).

Dholiana marble. H. .40, L. .47.

Rosette with twelve petals surrounded by acanthus stalks and leaves. Fair architectural work of imperial period. Cf. 39 a.

140. Pilaster capital (?).

H. .64, L. .94. Fig. 35.

Poppy with four petals surrounded by acanthus stalks and leaves. About the same period as 139, but inferior work. Cf. 39 a.

141. Pilaster capital.

H. .28, L. .26.

Profiled edge, piece of acanthus, and part of inner circle with olive wreath decoration only: cf. 39 a.

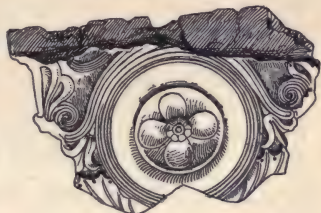


Fig. 35.

142. Frieze fragment.

H. .25, L. .27.

Acanthus scroll pattern: ordinary work of late period.

143. Octagonal fountain.

H. .27. D-M. 187. Intro. § 22.

Between eight fluted pilasters with scroll capitals are set eight shells from which the water ran down seven steep steps. In the centre a circular hollow (D. .10, Di. .18). Ordinary decorative work of the imperial period.

144. Octagonal column base.

Bluish marble. H. .50, Di. .38.

Above circular Attic Ionic base; then two wide and one narrow square moulding to suit the octagonal shape; then the octagonal shaft decorated below with a scotia between two tori with intervening fillets. Late imperial, perhaps Byzantine work.

145. See INSCRIPTIONS.**146. Marble throne.**

Coarse bluish marble. H. .53, L. .35, D. .40.

On the front below the seat an ivy leaf: at the bottom it splays out to form a footstool. Cf. 145.

147. Fragment of Ionic capital.

L. .35, Di. .37.

Half of a volute only: volute is a plain circle with profiled rims. In the centre is

a projecting aster-like flower. The bolster is merely rough hewn; a small part of the upper surface is flattened and has a hole bored in it. Late work of uncertain date.

148. Fragment of base with tree trunk.

H. .40, Th. .20.

Only left a piece of a tree trunk; against it at the bottom a semicircular scrinium.

149. Fragment of frieze (?).

H. .30, B. .22.

Shows a portion of an anthemion pattern. Ordinary work of the imperial period.

150. Bottle-shaped object.

H. .32.

Broken off at neck: in bottom iron dowel (L. .19): hole bored through from top to bottom.

151. Acanthus (?) bud.

H. .15.

Half only: bored through from top to bottom. Two similar buds are at Dhimitzana (one of rosso antico): they are possibly pine cones from decorative thyrsi.

152. Acanthus (?) bud.

H. .21.

Nearly complete: in hole is an iron dowel: cf. 151.

153. Ball (or whorl?).

Rosso antico. Di. .12.

Half only: ribbed and has a groove round the middle, and a hole bored from top to bottom. Cf. 298. Similar ball at Dhimitzana.

154. Bottle-shaped object.

H. .34.

No dowel, or hole bored through. Cf. 150.

155. Acanthus (?) bud.

H. .11.

Similar to 151 and 152; but the leaves lie closer: there is a hole bored through, but no dowel.



Fig. 36.

156. Byzantine capital.

H. .16, L. .18, B. .20. Introd. § 24.

Half only: oblong shape: flat sloping sides: curving abacus decorated with a pattern of interlaced circles between two scrolls. Fig. 36.

157. Roof tile with antefix.

L. .28, H. .12.

Has an anthemion antefix at its end: ordinary late architectural work.

158. Ionic capital (Roman).

H. .33, L. .27, D. .27.

R. hand volute only. Curved outline. Volute is an acanthus stalk, and the bolster is decorated with acanthus leaves: the profiled edge above has a flame and tongue ornament. Ordinary work of imperial period.

159. Ionic capital.

H. .33, L. .32, D. .20.

L. hand volute only: decoration same as on 157.

160. Small Ionic capital.

H. .21, L. .13, D. .14.

R. hand volute only. Plain bolster, and profiled upper edge is undecorated. Volute is grooved. Inferior work of imperial period.

161. Lion's head and foot support.

H. .31.

Foot broken off, and head defaced: to serve as ornament for front leg of a throne. Ordinary work.

162. Byzantine capital.

H. .29, L. .34, D. .21.

Oblong: below at each corner an acanthus leaf; above decorated with lancet-shaped leaves; in centre of each long side a plain, flat, vertical moulding.

163. Corinthian capital.

Bluish marble. H. .15, Di. .28.

Fragment, only showing two acanthus leaves with egg ornament between. Common work of imperial period.

164. Draped female statuette (?).

H. .28.

In long chiton, with himation in a roll round the waist. Legs only left (no base or feet). Bad work of imperial period.

165. Byzantine column base.

H. .36, Di. .16 (above); below .18 (square).

On a tall square podium an Attic Ionic base.

166. Corinthian capital.

H. .23, L. .29.

One side only. In centre touching plinth above a shell between two acanthus stalks. Below three acanthus leaves, then two rows of five small leaves each. Curved outline: acanthus stalks in corners. Late imperial period.

167. Byzantine pilaster capital.

H. .13, L. .16, D. .06.

Sides flat, and plain. On front arrow between two curving lancet-shaped leaves.

168. Antefix.

Bluish marble. H. .22.

Anthemion ornament. Ordinary work of late, but uncertain date.

169. See MISCELLANEOUS ANTIQUITIES.**170. Byzantine capital.**

H. .13, L. .29. *Intro. § 24. Fig. 37.*

Square, to fit a shaft .14 in diameter. On each side of the abacus a vine leaf. At each corner between them a pine-apple-like plant with stem and leaves.

171. Byzantine capital.

H. .10, L. .16 (square).

To fit a shaft .13 in diameter. Decorated with eight seven-pointed leaves.

172. Doric capital (fragment).

H. .13, L. .60.

Abacus flat: plinth above hollowed out. Good work of uncertain date, probably Hellenistic period.

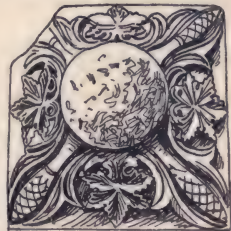


Fig. 37.

173. Doric capital (fragment).

H. .19, L. .36.

To fit a shaft .33 in diameter: abacus small and nearly vertical. Late work of uncertain date.

174. Ionic base (Attic type).

H. .25, Di. .50.

No plinth: late imperial work.

174 a. Ionic base (Attic type).

H. .30, Di. .56.

No plinth: late imperial period.

175. Ionic base (Attic type).

H. .30, Di. .50.

No plinth: imperial period.

175 a. Ionic base (Attic type).

H. .16, Di. .36.

Stands on square plinth: late imperial work.

176. Ionic base (Attic type).

H. .22, L. .58.

Stands on square plinth; to fit a shaft .48 in diameter; imperial period.

177. Corinthian capital (for engaged column).

H. .45, Di. .35.

On each side the heart of an acanthus plant springing up between two stalks that curl to the corners. The end of the stalks are hidden by four leaves: between them in centre of each side an egg ornament. Imperial period.

178. Corinthian capital (circular).

H. .45, Di. .30 (below); .40 (above).

Decorated with sixteen lancet-shaped leaves, between their tips others appear. Their bases are hidden by acanthus leaves: bottom much defaced. Fair work of late, but uncertain date.

179. Corinthian anta capital.

H. .65, L. .75, D. .38.

With end of architrave above, on which is an anthemion. Decoration in front, five broad lancet-shaped, and two acanthus leaves; at the corners, one of each; at l. side one acanthus and two lancet-shaped leaves; r. side rough. Imperial period.

180. Ionic capital (l. hand half only).

H. .10, L. .17, D. .22.

Plain ordinary type: very flat: bad work of imperial period.

181. Ionic capital (volute only).

Di. .13, L. .14.

Inferior work.

182. Ionic base (Attic type).

H. .35, Di. .60.

To fit a shaft .40 in diameter on a circular plinth: imperial period.

183. Ionic base (Attic type).

Exactly similar to 181.

184. Ionic base (Attic type).

H. .37, L. .56.

On a square plinth: to fit a column .42 in diameter: shows ends of fluting: imperial period.

185. Byzantine column base.

H. .60.

On a tall podium (.26 square) stands an Attic Ionic base from which rises a broken unfluted shaft (.20 in diameter).

186. Fragment of coffered ceiling.

L. .80, B. .70, D. .36.

Ordinary work of imperial period.

187. Fragment of coffered ceiling.

L. .70, B. .42, D. .36.

Similar work to 186.

188. Circular base.

H. .66, Di. .30 (above); .45 (below). Introd. § 22.

Fluted slender shaft: spreading base and top, latter undecorated. Ordinary work of imperial period. Four similar bases at Dhimitzana. Cf. 189-191, 684, 755.

189. Circular base.

H. .66, Di. .35 (above); .38 (below).

Similar to 188.

190. Circular base.

H. .67, Di. .27 (above); .32 (below).

Similar to 188, but bottom ornamented with a scotia between two fillets.

191. Circular base.

H. .60.

Base broken off: top rather flatter, otherwise like 188.

192. Circular base.

H. .57.

Top and base much damaged: similar to 188.

193. Circular base.

H. .69, Di. .30 (above); .33 (below).

Similar to 188, but rougher and unfluted.

194. Circular base (?).

H. .45, Di. .38.

Bottom only: shaft partly hollowed out: decorated below as 189.

195. Floor tile (or mould ?).

Rosso antico. L. .12 (square).

Profiled edge. A meander border: in the centre a circular hollow, round which are four small leaf-shaped depressions. Late work of uncertain date.

196. Floor tile (or mould ?).

Rosso antico. L. .12 (square).

Profiled edge. Within an olive-wreath border is a hollow and depressions similar to those on 195. Same period.

197-199. See MISCELLANEOUS ANTIQUITIES.

200. *See* INSCRIPTIONS.201. *Dioscouri relief.*

Bluish marble. H. .70, B. .48. D-M. 203. F-W. 1848. *Ann. Inst.* 1861, pl. D. 2, p. 39. Introd. §§ 10, 18. Fig. 38.

Gable-topped stele: in centre of gable a shield. In centre a female figure clad in long ungirt chiton and holding in each hand a fillet wreath, stands *en face* on a low base. On her head she wears a kind of basket, broader at the top than the bottom, and decorated with horizontal lines. On either side looking towards her stands a Dioscurus in profile, in similar attitude. Each wears a pileus and a chlamys; their inner legs are advanced and their inner arms hold spears; their outer arms gesticulate. The surface of the stele is much damaged, and on r. side a large hole has been cut in it. Work flat and superficial: good archaistic design: dates from late 2nd cent. B.C. Below is an inscription, for which see INSCRIPTIONS.

202. *Dioscouri relief.*

Bluish marble. H. .68, B. .50. D-M. 202. *Ann. Inst.* 1861, p. 39, pl. D. 1. Introd. §§ 10, 18. Fig. 39.

Flat-topped stele (profiled edge). In the centre a female figure exactly similar to that on 201. Either side facing her stands a Dioscurus in



Fig. 38.



Fig. 39.

profile. They are in similar positions, and have their horses with them. The outer legs are the free legs; their inner arms hold their horses' bridles. Their outer hands (not in similar positions, that of the r. hand Dioscurus raised, and that of the l. Dioscurus dropped) hold sheathed swords. Each wears a pileus. Much damaged: relief rounded, and fair in style. Probably also of the late 2nd cent. B.C. Below is an inscription, for which see INSCRIPTIONS.

203. *Dioscouri relief.*

Bluish marble. H. .90, B. .50. D-M. 201. *Ann. Inst.* 1861, p. 39. Introd. §§ 10, 18.

Gable-topped stele: in centre of gable a shield. In centre a female figure exactly similar to those on 201 and 202. Either side stands a Dioscurus *en face*. They wear the pileus and are in similar attitudes. Their inner arms rest on their hips, their outer arms hold lances; the outer legs are the free legs. Good design, but superficial work: 2nd cent. B.C. Below is an inscription, for which see INSCRIPTIONS.

204-242. *See* INSCRIPTIONS.

243. Headless herm: male.

H. .34. D-M. 158.

Formerly in the factory of Rhallis. Piece of drapery on the l. shoulder. On the broken shaft is an inscription, for which see INSCRIPTIONS.

244-251. See INSCRIPTIONS.**252. Base of a statue of a Bomonikes.**

H. .31, B. .53, D. .47. D-M. 181.

Hollows for setting in feet of a bronze statue only visible. In each is a hole for a supporting rod, and between the feet a hole for another: l. was the free leg. On the front is an inscription, for which see INSCRIPTIONS.

253-256. See INSCRIPTIONS.**257 and 294. Grave relief (two fragments).**

Bluish marble. H. .64, B. .50, D. .12. D-M. 252. Furtwängler, *Ath. Mitt.* 1878, p. 297, 3. *Intro.* § 18. Fig. 40.

Gable-topped stele: much damaged, and bottom broken away. It shows a bearded man (hair in short, tight curls) seated in profile to l. The l. leg is crossed over r., and on it rests the l. hand. A small piece of drapery appears over the l. elbow. The r. hand, held up towards the face, holds a roll. Before the man is the head of a dog looking round at



Fig. 40.



Fig. 41.



Fig. 42.

him. Dressel and Milchhöfer call it bad but characteristic work; Furtwängler says it is the best grave relief in the Museum, and that it dates from the 3rd cent. However, judging by the superficial, impressionistic handling, it probably belongs to the 2nd cent. B.C. On the architrave is the inscription:—

ΠΑΡΑΧΑΙΠΕ

Παρα χαίπε. The letters are well cut and are of the forms used in the 3rd and 2nd cents. B.C. The name *Παρα* does not occur elsewhere, and in all probability it is to be regarded as an abbreviation for some longer name, e. g. *Παράμυνη*.

258-277. See INSCRIPTIONS.**278. See MISCELLANEOUS ANTIQUITIES.****279. Amazon sarcophagus.**

Pentelic marble. H. .45, L. .84. D-M. 236. Robert, ii. 118, pl. XLVII. *Intro.* §§ 10, 24. Fig. 42.

Found on land of brothers Sacharopoulos at Karavas, two hours north of Sparta. To same sarcophagus belongs 67. Fig. 41.

On r. a nude warrior, back to spectator (sword on l. side, shield on l. arm), stands defending himself against an Amazon galloping against him. She rides astride with her r. arm raised to strike. Behind her is another Amazon on foot leaning over to the left (shown *en face*): her l. arm was raised, her r. seems to hold the bottom edge of her chiton. Both Amazons wear a short chiton girt just below the breasts. The relief is badly damaged, both Amazons are headless, and the lower legs of the standing, the feet and arms of the riding one, are broken off. The horse has only one leg left, the off foreleg: its neck is not correctly drawn. The warrior is headless, has no r. arm or leg, and no l. foot. Good, spirited, graceful work: possibly dates from the 2nd cent. B.C.

280. See MISCELLANEOUS ANTIQUITIES.

281. See INSCRIPTIONS.

282. Byzantine (?) doorstep.

Blue marble. L. .66, H. .41.

Philos says there exists a slab which may be a doorstep, but gives no measurements. These are the measurements of the slab now numbered 282. In Kastriotes' catalogue the measurements are given as .70 long and .28 high.

283. Girl: statuette.

H. .65. D-M. 140.

Found in north of town, by house of D. Poulakos. The head is broken off. Clad in long chiton and himation, both girt in together just below the breasts. The himation seems to be misunderstood, and the two garments are confused. She may wear only a chiton with a long diplois clumsily rendered. She wears sandals. The l. is the free leg. Her r. hand holds against her hip a dove (?): her l. hand holds against her breast, in a fold of her garment, various fruits, grapes, apples, &c. Bad work of the imperial period.



Fig. 43.

284. Male statuette: reliefs on base: Marsyas.

Bluish marble. H. .49. D-M. 76. Fig. 43.

Found by house of D. Poulakos in north of town. All above hips lost: stands evenly in a strained attitude on both feet, before a tree trunk which serves as a support. On either side of the trunk hangs a flute with a beaked mouthpiece and four keys: that on the l. has a straight, that on the r. a curved end. On the base before a landscape ground (?) a dog pursuing a boar to r., and a hare running from it to l.: behind a wicker-work pattern. Common work (local) of imperial period: reliefs especially bad. Prof. P. Gardner suggests that this is part of a Marsyas. It may be the other part of Le Bas' Marsyas from Sparta (*Voy. arch. Mon. fig.*, pl. 94, D-M. 67), now in the Louvre (*Cat. Somm.* 865).

285. Dioscurus.

H. .50. D-M. 88. Introd. § 22.

Only l. leg from knee and horse's head beside it, similar to 118: on top of horse's head traces of the hand (?). Ordinary work of imperial period. Cf. 9.

286. Heracles herm.

Rosso antico. H. .50. D-M. 84. Introd. § 18.

Headless: stands on base .22 square: behind is supported by a small pilaster. Herm shaft slender, and broadening towards the top. Body and arms covered by lion's skin, which fits close to the body and is treated like drapery. Careful work; probably after a 2nd cent. type.

287. Herm : male.

Rosso antico. H. .35. D-M. 133.

Headless, and r. forearm badly damaged. Square shaft, worked at bottom to set in ground (?). Body and arms enveloped in a clinging garment. Ordinary work of the early imperial period.

288. Relief fragment : Zeus (P).

Blue-grey marble. H. .15, B. .13. D-M. 265.

All below waist broken away. Represents in low relief a standing male figure *en face*, clad in a himation over the l. shoulder and round the lower limbs. The r. hand is dropped : the l. holds a sceptre, on which is perched an eagle. Zeus is probably represented. Bad, late, local work of uncertain date.

289. Hygieia (P) statuette.

H. .30. D-M. 46. Introd. § 18.

Headless, r. forearm wanting, also legs below knees ; dowel hole in neck. R. free leg : clad in long-sleeved chiton, and himation over l. arm and shoulder. On r. hip and breast traces of a snake : the dropped l. hand holds an uncertain cylindrical (?) object (perhaps a patera). Fair work, badly damaged, possibly 1st cent. B. C.

290. Sarcophagus fragment.

Bluish, coarse marble. H. .37, B. .28. D-M. 231. Introd. § 18.

L. hand corner. It shows a winged boy *en face* (legs and arms wanting). He looks to r. : l. free leg : both arms were raised supporting a garland, to which belong apparently the grapes on the small piece of the end that remains. Most remarkable is the colouring. The hair (rendered on top by rounded, grained strands falling over the ears in corkscrew curls), the eyebrows, and pupils are black ; the lower lip is a rosy red : and the face and nude body are covered with a pink tint (?). Fair work, probably of 1st cent. B. C. Cf. 48.

291. Dioscuri relief.

Rosso antico. H. .26, B. .35. D-M. 210.

Oblong stele, flat gable top. The two Dioscuri stand in three-quarter face toward one another, in similar symmetrical positions. Their outer legs are free ; their outer arms, covered with the chlamys, rest on the hips : their inner arms hold their horses, of which only the heads and fore-quarters appear, by the bridles. Both wear the pileus : their inner hands seem also to hold whips. Between them, on a podium with three steps, stand two amphorae with tall, square handles and conical lids ; across their bodies are diagonal bands (snakes?) running down from r. to l. For the amphorae cf. 7, 356, 575, and 613.

292. Boy statuette.

H. .36. D-M. 138.

Formerly in Magula.

No head, right shoulder or arm, and both legs. L. free leg : hand on hip. Clad in himation over l. arm and shoulder and round the lower limbs. Badly weathered : the forms seem fat : late work of uncertain date.

293. Hygieia statuette.

H. .75. D-M. 45. Introd. § 18.

Head and neck (dowel hole) are wanting. L. free leg. Clad in long chiton, and himation over both shoulders : shoes on feet. The r. hand holds up a piece of drapery at the side, on which rests a snake : the

l. hand is covered with an end of the himation. Ordinary work of the imperial period.

294. See 257.

295. Lion's foot.

Rosso antico. H. .35.

Ordinary decorative work: on each side a long dowel hole: broken above.

296. Bird.

Coarse, bluish marble. H. .18.

Head and legs are broken off. Ordinary Byzantine work.

297. Relief slab (from a frieze).

Bluish marble. H. .15, L. .21. Introd. § 24.

Shows a bird to l. pecking at the wave-pattern vine (?) on which it stands. Ordinary Byzantine work.

298. Ball (or whorl?).

Rosso antico. Di. .11.

Similar to 153: much worn, and half (divided horizontally) is lost: hole bored through.

299. Pilaster capital (?).

Coarse, bluish marble. H. .36, B. .33, D. .20.

Back rounded: profiled edge above: broken below. In a circular depression (profiled border), surrounded by the curving stalks of an acanthus plant, is a lion's head. Ordinary architectural work. Cf. 39 a.

300 and 537. Grave relief.

Bluish marble. H. .50, B. .31. D-M. 244.

Flat profiled top. It shows a young man *en face*, clad in himation and chiton: r. free leg. Ordinary late work; imperial period. Above is the inscription:—

ΠΟΛΥ

ΥΚΤΕ

ΧΑΙΠΕ

Πολύ[ε]υκτε | χαίρε. The surface is much damaged and the letters are exceedingly faint.

301. Male torso.

H. .35. D-M. 79. F-W. 1614. E-V. 1322. Introd. § 17.

Head, arms, and legs wanting: badly weathered. Remains of drapery on l. shoulder. Body bent a little to its r., r. arm dropped: on l. side was a support. L. free leg (?). The muscular development is very marked and strong, but somewhat exaggerated: for this reason Dressel and Milchhöfer call it Heracles. Sieveking calls it an athlete, and attributes it to the 4th cent. Probably it belongs to the 3rd cent.: at all events the style is good and fresh.

302. Cybele, enthroned.

H. .30. D-M. 48. Introd. § 18.

Much damaged, especially head, arms, and feet. Clad in long chiton (girt at waist) and himation over l. shoulder and round lower limbs. In her l. hand she holds the tympanum. The throne is plain, high backed, and armless. By its r. side sits the lion. Ordinary late work, not earlier than 1st cent. B.C.

303. Youthful satyr : part of Dionysiac group.

Bluish marble. H. .21. D-M. 59.

Head, shoulders, and upper part of torso only. Looks up to his r.: l. hand holds pedum. His r. arm was round the figure (Dionysus) standing on that side of him, whose l. arm is round his shoulders and neck. It belongs to a Dionysiac group, but not to one like 416, according to Dressel and Milchhöfer. It is a part of a reduced copy of the type of which the two best examples are in the Ludovisi collection and in the Museo Chiaramonti (Schreiber, *Villa Ludovisi Cat.* 77; Amelung, *Sculp. Vat. Mus., M. Chi.* 588). This type is a combination of two inharmonious elements, a semi-drunken, fat Dionysus standing at ease and a lithe satyr moving quickly: it probably dates from the 1st cent. A. D. This figure is part of a very bad copy. Cf. 729. Base of small reproduction of similar group from Sparta at Dhimitzana, D-M. 178.

304. Right foot and base.

L. .15.

R. foot of a statuette on half of an oval base: toes much damaged.

305. Lion's head.

H. .38.

Head and neck; latter curving forward. Broken off below: just at breakage acanthus leaves round neck: square pillar behind head. Common late decorative work.

306. Sarcophagus lid : from a child's sarcophagus.

H. .20, L. .37, D. .31. D-M. 235. Introd. § 23.

R. hand front corner only. Remains of drapery and l. arm of reclining figure which rested on that arm. Before it towards the edge of the cushioned couch is a round gorgoneion, and by it and apparently attached to it is a similar round, but plain disk: these are probably the two halves of an opened *bulla*, since a narrow strip attached to them lies by them. The edge of the couch in front is decorated with narrow bands between which are floral ornaments, in groups of three, and relief fields. Only the r. hand relief remains; it shows a winged youth in profile to r. (chlamys on l. arm) attacking with a spear a lion; in the background is a pine tree, and plants, &c. are also indicated. The corner is decorated by a bird's head to l.; on its neck is seen a bird standing on an acanthus plant. The small end shows another hunting scene. On the l. stands *en face* a youth in a short chiton (r. shoulder free), with a chlamys on his l. arm; with his r. hand he holds a hound in leash and with his l. a spear. Next is a similarly clad youth (much destroyed through a later dowel hole) holding out his r. arm towards the first; before him a bitch runs to r. Then comes an oak (?) tree. Last is seen a nude winged youth with two spears on his l. shoulder running with a hound to r. Work fair, but very superficial: imperial period.

307. Sarcophagus, for a child.

L. 1.69, H. .40. D-M. 228. *Arch. Zeit.* 1880, p. 163, pl. 14. Fig. 44.

Greater part of front, and part of r. end (.31 long) remain. The bottom is broken off, so that all the figures lack their lower legs. It was found at Hagios Ioannes, where fragments of the scale-decorated, roof-shaped lid were left. A triangular fragment from the front side is in the

National Museum at Athens (No. 2005). It shows nine boys arranged in three groups of three. The first group on l. shows a drunken boy (with drapery over the l. arm, back and r. leg) supported by two others; he clasps his l. hand supporter who holds him under the r. arm, round the neck, while the r. hand supporter, who holds a torch in his r. hand, holds him up by the l. arm. Of the central group, the first facing to the l. plays a double flute, the next empties an amphora into a crater on the ground, the last facing r. clashes the cymbals (his head and shoulders are on the piece in Athens). The last group shows a youth, clad as the central one of the first group, staggering against a supporter on his r.



Fig. 44.

(their r. and l. arms respectively are round one another) while with his l. arm he clutches at another, who holds his r. hand to his head, and in his l. an empty cantharus. It shows a revel just over; on the l. is a tired party being lighted home and accompanied by music, then the emptying of the last amphora, while on the r. the more lively and drunken revellers still essay to dance. The whole scene and different degrees of drunkenness are excellently and humorously rendered. At the r. hand corner is a calf's head from which a garland hangs on the short side. It is noticeable that the figures are surrounded by running drill grooves following their contours. Good work: 2nd cent. A. D. (?).

308. The good shepherd.

H. .38. D-M. 132. Cf. De Rossi, *Bull. Comm. Arch.* 1889, Pl. V, VI.

L. arm, and all below the waist are wanting. The lamb is headless. A young man is represented clad in a short-sleeved chiton and holding on his shoulders a lamb by the legs held by his r. hand before his neck. The style is bad and flat, the whole figure is treated rather like a relief; there is a flat pillar behind. Late, Christian work, 3rd cent. A. D. *Introd.* § 24.

309. Boy statuette.

Bluish marble. H. .54. D-M. 136.

Head, l. shoulder and arm wanting. Seated on a rock concave in front: r. foot on ground, l. on lowest part of rock. Clad in a short, short-sleeved chiton, with a chlamys over the breast and back. The r. hand rests on the rock at his side and holds some broken, uncertain object (a cantharus?). Two dowel holes in back and one in r. side of rock: below a semicircular cut along base from back to front; good motive: ordinary work of imperial period.

310. Heracles torso (nude).

Pentelic (?) marble. H. .18. D-M. 80. F-W. 1583.

Head, arms, and legs missing. The r. arm was raised, the l. hung obliquely across the body: position of legs uncertain; a support on the

upper r. thigh: a small one above r. breast: the head was sunk on the breast: hair engraved on chest and torso. Muscles very strongly developed: work very dry and hard, of imperial period. The figure was probably seated, and so similar to the Belvedere torso (Helbig, 127) and a Heracles from Smyrna (Le Bas, *Voy. arch.*, pl. 144).

311. Resting sheep (?).

H. .10, L. .18. D-M. 186.

Headless, lies to r.: fat; long coat. Rough work, imperial period.

312. Sleeping Eros.

L. .20. D-M. 42.

Lies in similar position to 20 and 21: r. arm stretched on ground: legs and r. fore-arm missing. Chlamys on shoulders: by his side (held by r. hand) bow case and quiver. Moderate, decorative work: imperial period.

313. Eagle and snake (part of a statue base ?).

Bluish-grey marble. H. .50. D-M. 182.

Eagle standing erect on a rock; behind it is supported by a tree trunk. In its beak (its head is turned to its l.) it holds a snake. Ordinary imperial work.

314. Youthful herm.

Rosso antico. H. .40. D-M. 134.

Much weathered: fixed to a pillar behind, the top of which is hollowed into a scotia above to accommodate the head and shoulders. Hair, short, but thick; flat, round face: eyes rendered plastically. Ordinary work of imperial period.

315. Female statuette.

Pentelic (?) marble. H. .23. D-M. 120.

Upper part of torso and stump of l. arm only. Clad in high girt chiton, and in himation over l. arm and shoulder and across back. Ordinary imperial work.

316. Archaic hero relief.

Blue-grey (ash-coloured) local stone. H. .29, B. .37. Relief height .15. D-M. 9. F-W. 62. Introd. §§ 3, 14.

Possibly found by Leonidaem. Similar to 3: figures enthroned to r., but much damaged; all above the seat of the throne is broken away: rough piece at bottom to insert in ground. Drapery hangs between seat and arm of chair. Cf. 4, 415, 505. The legs of the throne are lion legs adapted. Figures wear two garments, indicated as on 3, and shoes (?). There are no worshippers, and the snake is in front of the throne. It is later in date than 3: its style is rounder and freer. It shows the transition to the class to which 4, 515, 431, and 451 belong.

317. Poseidon relief.

H. .20, B. .16. D-M. 192.

Upper part with head broken off. Poseidon shown *en face*, clad in himation over the l. shoulder and arm, and round the lower limbs. The raised r. arm is supported on the trident: the l. arm rests against the hip. Below on either side a dolphin springing out head downwards: below possibly water was indicated. Common late work.

318. Helen (?) relief.

H. .27, B. .11. D-M. 222. Introd. § 13.

Female figure *en face*, clad in long, short-sleeved chiton: arms close to sides hang down straight: long hair falling on to shoulders. On the head a round, basket-like object, broader at top than the bottom: cf. 362, and the central figure in the Dioscuri reliefs 201, 202, and 203. Archaic or archaistic work of doubtful date.

319. Dioscuri relief.

Grey-blue, marble-like, local stone. H. .37, B. .40. D-M. 14, F-W. 67. Introd. §§ 10, 15.

According to Stamatakes once in house of brothers Loulou: but according to Conze and Michaelis it was over the door of D. Maroudhes, having been found near by. R. hand Dioscurus and head of horse of l. hand Dioscurus only left: badly weathered. It showed the Dioscuri standing by side of their horses facing one another in profile. The r. hand one advances with the r. leg, and holds his horse by the mane with his r. hand: l. hand broken away. The horses' noses almost touch. Between the hind legs of the horse of the remaining Dioscurus are visible traces (feet and drapery below, contour of body above) of another (female?) figure. Style and handling throughout is flat, and no details are given: forms of body in general long and thin. Early 5th century work.

320. Draped female figure (muse ?) seated on rock.

H. .75. D-M. 117.

Head, r. arm, l. hand, and both feet missing. Clad in high girt chiton, and himation on l. shoulder, arm, and round lower limbs. L. leg more advanced, and placed lower than r.: tip of l. knee broken off, possibly l. hand supported something on it.

321. Hygieia.

H. .80. D-M. 44.

Found in foundations of church of Hagios Panteleimon north-west of Sparta (Stamatakes). Introd. § 18.

Head, hands, and legs below knees broken off: l. free leg. Clad in long chiton, with a himation wrapped round the shoulders, and falling down again over l. arm. The r. hand rests against the side, and on the drapery between it and the body rests a curling snake. Ordinary work (back not worked) of imperial period: for the type cf. 293.

322-323. Sarcophagus: ransoming of Hector's body.

Pentelic marble. L. 1.50, H. .88, short side L. .25. D-M. 323. Robert, ii. 51, pl. XXIV. Fig. 45.

L. hand end of long side, l. corner, and portions of l. short side only. The bottom is broken off all along, so the feet are missing in every case.



Fig. 45.

The head is lost, but the figure is certainly female. The gateway is shown perspectively on the short side. Before proceeds a strong, well-developed youth holding a huge crater with both hands. Before him is a chariot (*biga*) also advancing to the r. It is driven by a cuirassed warrior (helmeted, but the

The top of the short side is decorated with an egg and dart pattern; the long side has rather an elaborate profiled edge. At the corner and shown partly on the short side in back view and on the long side in profile to r. is a female figure clad in a long chiton with a diplois (holding a lance in her r. hand, and a shield on her l. arm) advancing to r. from under an arched gateway. There is a himation round the lower limbs:

head is badly damaged): behind him there stands in the chariot a youth in Phrygian costume, bonnet, short-sleeved tunic, and trunk hose) holding on his shoulders with his r. hand a cuirass, and in his l. hand a vase; he is seen from the back, whereas the other two are in profile. In the ground behind him appear the hind quarters of a horse. At the heads of the horses of the *biga* (the end of the pole and part of the yoke appear between their necks) and in the background is a nude youth in three-quarter profile to the r. holding them back. Fair, but hard work of the 2nd cent. A.D.; cf. 402.

324. Seated lion.

Bluish marble. L. .70, H. .58. D-M. 183.

Fore legs broken away: mouth open: tail curled round l. hind leg. Common decorative work of late, but uncertain date.

325. Bearded male statue: archaic.

H. .68. D-M. 2. F-W. 57. Furtwängler, *Ath. Mitt.* 1882, p. 170. Fig. 46.

Badly weathered; all below navel, and r. hand missing. Arms slightly bent back at the elbow, but tight to sides, and hands clenched. Beard

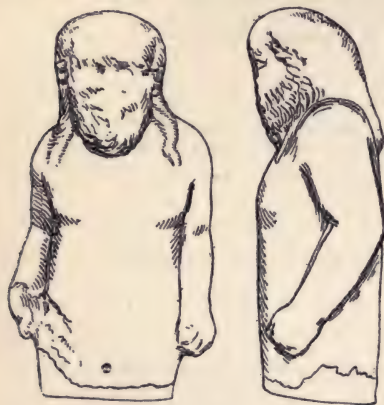


Fig. 46.



Fig. 47.

short, just reaches breast; hair long, a curling lock falls on to each shoulder, down the neck the hair falls in a broad, square, flat undetailed mass: detail on locks on shoulders rendered by oblique lines. No feature of the face is clear. The chest is rather narrow, but high: the front of the chest and stomach is continuous in one flat plane: no details given except the contours of the breasts, and the navel, a deep circular hole. The back is merely roughly rounded: just above the breakage is an iron dowel. Good, strong archaic work, 6th cent. B.C. Introd. §§ 1, 14.

326. Artemis.

H. .80. D-M. 96. Fig. 47.

Head and arms, which were set on, are missing: the legs are broken off, and the shoulders much damaged. Clad in loose, long, ungirt chiton with diplois. A narrow belt across the l. breast and over the r. shoulder. L. leg was advanced.

Good, spirited work : drapery naturally rendered. A good copy of a 4th cent. original : Praxitelean type, replica of Artemis Colonna (Fig. 48): *v.* Introd. § 16.



Fig. 48.

327. Gargoyle : lion's head.

H. .20, L. .47. Introd. § 24.

Open-mouthed, jagged-toothed, flat-nosed head with staring eyes childishly executed : behind cut square to set in wall : was never used as a water-spout. Probably Frankish work.

328. Grave relief.

Bluish marble. H. .52, B. .45. D-M. 253.

Upper part with head of figure broken away. It shows a nude figure in chiton, and a himation wrapped round both shoulders *en face* : r. free leg : r. hand in fold of garment, l. hangs down at side. Rough, late work : imperial period.

329. Draped female torso.

H. .125. D-M. 162.

Head, and breast, and l. arm wanting. R. free leg : r. arm on chest, l. was hanging at side. Clad in long

chiton and a himation. Ordinary work of the imperial period.

330. Male toga statue.

Bluish marble. H. 1.25. D-M. 143.

Head and l. hand, which were set on, are missing : feet broken off : l. free leg. R. arm on chest, l. hanging at side. Clad in chiton with a toga over it. Common, flat, local work of the imperial period.

331. Basin.

Bluish marble. Di. .62.

In four fragments. On outer rim four semi-circular flat handles ; one missing. Very shallow. Rough, common work.

332. Hydria.

Bluish marble. H. .72, Di. .54.

Handles broken off. In two pieces joined together. Rough, common work.

333. Draped torso (female ?).

Pentelic marble. H. .38, B. .40.

Fragment : lower part of torso only : flat behind : moderate work.

334. Alabastron.

Alabaster. H. .18.

Plain, round shape, flat bottom : traces of unguent inside.

335. See MISCELLANEOUS ANTIQUITIES.

336. Right hand.

L. .09.

Dowel hole in wrist, was made to set on : fingers clenched round some long, round object that was set in.

337. Portrait, youthful bearded.

H. .35. D-M. 154. Introd. § 20.

Hair treated in thick mass of short curls : beard rendered in short, close, tight curls. Bar above brow : eyebrows and eyes plastically rendered. Expressionless, ordinary portrait of the Antonine period : fair work.

338. Ideal female head.

H. .25. D-M. 102. Introd. § 20.

Inclined a little to its l.; and looks upward with a weak sentimental expression. Hair centre parted, and waved away at sides to a chignon behind. Hard, lifeless work after 4th cent. type: work of Antonine period.

339. Female head: portrait.

H. .25.

Face only: badly weathered. Hair centre parted; small rolled fillet (?) round head; veil (himation?) over back of head. Eyes plastically rendered. 2nd cent. A.D., Hadrianic period.

340. Child's head.

H. .12. D-M. 141.

Very badly damaged. Round, chubby features; long, curling, silky hair. Good work of imperial period.

341. Helmeted head.

H. .15. D-M. 127. Introd. § 18.

Badly damaged. Full beard, strong features, deep-set eyes, passionate expression. Ajax or Menelaus type. The l. side is not worked. Fair work, hasty, but not spiritless. Possibly 2nd cent. B.C.

342. Silenus head.

Bluish marble. H. .16. D-M. 68.

Very badly damaged. Bearded, pointed ears, ivy-wreathed and laughing: further details indistinguishable.

343. Bearded portrait: philosopher.

Pentelic (?) marble. H. .45. D-M. 150. Introd. § 20.

Bald, hair at back of head merely chipped out, lies close; high, furrowed forehead, eyes and eyebrows plastically rendered; loose, fat cheeks, beard and moustache in long, tangled, grained locks; long, oval-shaped head; was made to set in. Moderate work: 2nd cent. A.D.

344. Helmeted Athena head.

H. .32. D-M. 25.

Nose and chin damaged. Corinthian helmet on back of head: hair centre parted and waved away at sides to a chignon behind. Hard, inferior work after 4th cent. type: imperial period.

345. Lion's head: gutter-spout.

H. .22, L. .23.

From a gutter, acted as a water-spout. Open-mouthed; shows remains of colouring: mane and eyes in black, lines and details of mouth and face picked out in black, the rest is coloured a brownish pink. Ordinary architectural work.

346. Altar fragment: circular.

H. .30, L. .38.

Bucranium (Roman, skull type) with a decorated band across forehead supporting garlands, of which traces of the ends remain: imperial period, very ordinary work.

347-348. See MISCELLANEOUS ANTIQUITIES.**349. Cybele enthroned.**

Bluish marble. H. .35. D-M. 49.

Head, forearms, and feet broken off, also head of the lion: a small

dowel hole in stump of l. arm. Statuette similar to 302. Goddess seated on a plain high-backed throne, clad in high-girt chiton, and himation over the l. arm and shoulder. By the r. side of the throne sits a lion, her r. hand probably rested on its head: her l. hand which was raised would have held the tympanum. Common work of the imperial period.

350. Dionysus: statuette.

H. .56. D-M. 52.

Legs from middle of thighs, and forearms broken off; and whole is otherwise much defaced. Nude; l. free leg, and advanced. R. hand rested on top of head; l. hung down at side, and rested on top of a tree-trunk by side of l. leg. The hair is long, but apart from a lock falling on to each shoulder, its arrangement is not clear. The whole figure is supported by a square pillar behind. The type seems to belong to the 4th cent. Ordinary work, rather decorative, not earlier than the 1st cent. B.C., *v. Reinach, Rép.* p. 123.

351. Cybele, seated on a lion: statuette.

Bluish marble. H. .39. D-M. 47. *Introd.* § 18.

Head broken off. On a lion standing to the r. a goddess is seated sideways. She is clad as 349, her feet rest on a footstool. Her r. hand rests on the lion's hind quarters; the l. holds a tympanum (?) (decorated with an eight-rayed star) on its head. The back is merely roughly rounded. Poor work; not earlier than the 1st cent. B.C.

352. Head: Apollo (or female?).

H. .20. D-M. 94.

Only r. eye and part of forehead and hair above remain. The forehead is low. The hair was centre parted, and waved away to the sides; in front there seems to have been a corymbos. Good work, probably 3rd cent. B.C.

353. Relief.

H. .14, B. .12. D-M. 274.

Bottom half only. It shows the legs and hips (all above is broken off) of a nude figure (male or female) in profile proceeding to the r. with the l. leg advanced. Rough, late work of uncertain date.

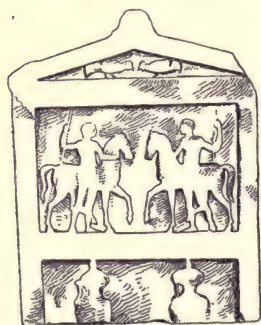


Fig. 49.

354. Lion's head: gutter-spout.

H. .10, L. .18.

Upper part only: used as water-spout. Ordinary architectural work.

355. Snake relief.

Bluish marble. H. .42, B. .18. D-M. 22. *Introd.* § 9.

Bearded and crested snake curling up to l. By its mouth an egg (?), perhaps as food. 5th cent. B.C.

356. Dioscuri relief.

Bluish marble. H. .70, B. .52. D-M. 209. *Introd.* §§ 5, 10. Fig. 49.

Gable-topped stele with acroterion in centre: in gable two cocks facing one another. Below, the stele is divided into two relief fields by a broad horizontal band. In the upper field are the Dioscuri *en face*, standing opposite one another

in similar symmetrical positions. They are nude, and wear no pilei: their inner hands hold their horses (seen in profile) by the bridles, their outer hands hold lances: their outer legs are the free legs. In the lower field are seen the upper parts (the lower part of the stele is broken away) of two tall amphorae with high, rounded handles, and conical lids; round each amphora curls a snake. Cf. 7, 291, 575, and 613. Flat work: probably not earlier than 2nd cent. B.C.

357. Draped female statuette.

H. .34. D-M. 122.

Head missing: badly weathered: dowel hole in under side of base: r. free leg. Clad in long chiton, and himation loosely wrapped about the shoulders. Fair work, but badly damaged; possibly 2nd cent. B.C.

358. Left hand.

L. .05.

Very small, much damaged: still holds some flat, round object.

359. See MISCELLANEOUS ANTIQUITIES.

360. Statuette.

Bluish marble. H. .24. D-M. 131.

It represents a bearded man seated with his hands clasped across his knees which are rather wide apart. The breast and stomach are bare; the rest of the figure is draped. The back is totally unworked. Extremely rude, local work: possibly unfinished.

361. Female head: (portrait?).

H. .35. D-M. 167.

Very badly damaged, and almost completely defaced: it was in later times used as building material as the leaf ornament on the back shows. The hair was parted in the centre, and waved back at sides.

362. Helen (?) relief.

Blue-grey, marble-like, local stone. H. .35, B. .18, D. .11. D-M. 221.

Gable-topped stele. It shows a similar female figure to that on 318, except that the arms hang away from the body obliquely, and the hands seem clenched. Cf. 201, 202, and 203. Possibly 4th cent. Introd. § 13.

363. Drapery fragment.

Pentelic (?) marble. H. .59. D-M. 175. Loewy, *I. G. B.*, 336. Introd. § 1.

Hanging fragment of uncertain garment. Fair Neo-Attic work. On the folds the following inscription:—

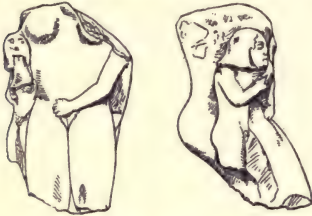
Α Π Ο Λ Λ Ω
Ν Ι Ο C Α Θ Η
Ν Α Ι Ο C
Ε Π Ο Ι Ε Ι

Ἀπολλώ|μιος Ἀθη|ναῖος | ἐποίησεν. The letters are very carefully inscribed with slight apices, in all probability by the sculptor himself: the forms of the Ω Α Θ are incorrectly reproduced in D-M., also that of the C in l. 2.

364. Archaic group: fragment.

Bluish marble. H. .48. D-M. 1. Marx, *Ath. Mitt.* 1885, p. 177, pl. VI; von Prott, *ibid.* 1904, p. 16, pl. 6; Perrot, *viii.* p. 438, 3; Wolters, *Εφ. Ἀρχ.* 1892, p. 225; Baur, *Eileithyia*, p. 43; Rouse, *Gk. Votive Offerings*, pp. 254, 257. Introd. §§ 13, 14.

Found at Magula. It represents a kneeling, nude, female figure with a small male figure close to each side. Her head, both arms, l. shoulder and legs below the knees are broken away: nearly all the figure on her l., except the stomach and hips, is lost; of the other, only the legs below the knees are wanting. In the upper broken surface of the woman is a small dowel hole above the r. breast. Close against her r. side is



Figs. 50, 51.

a small, nude male figure, holding the fingers of both hands to its mouth and apparently sucking them. The forms of its body are small, thin and narrow, with no detailed rendering: the head is very big, has wide, staring eyes, and a blunt nose: the hair is in a thick, undetailed mass cut straight round on the neck. The other figure is, as far as possible to determine, similarly handled: but it is slightly higher up

against the woman's body. Its l. arm is held down obliquely against the woman's body in front: the hand is open and pressed palm inwards against her stomach. The female form is fairly well rendered on the whole: the chest and stomach are flat and in the same plane: the navel is not indicated, but the *rima* is: the chest is broad, and the hips rather narrow: the back is modelled to the contours merely: the thighs are pressed close together, and are shapeless. Good, archaic work: 6th cent. B.C. Fig. 50, 51.

365. Male head.

H. .25. D-M. 113.

Very much worn and defaced: a thick round fillet round the head: the hair is handled in short, small, flowing locks. Other details indistinguishable. Possibly dates from 2nd cent. B.C.

366. Statuette fragment.

H. .20.

A piece of a base with a tree trunk on which a himation is placed and hangs down round it. Served as a support: ordinary work of imperial period.

367-387. See INSCRIPTIONS.

388. Frieze fragment.

L. .26, H. .11.

Profiled edge above, below reel and button ornament, between an anthemion and bud pattern. Ordinary architectural work.

389. See INSCRIPTIONS.

390-391. See MISCELLANEOUS ANTIQUITIES.

392. Grave relief.

Bluish marble. H. .55, B. .60. D-M. 255.

Part of lower portion only. It shows the legs of a man clad in himation (r. free leg) standing *en face*. By his l. side is a circular basin-shaped altar on a fluted base like 191. Very rough work: imperial period.

393-396. See INSCRIPTIONS.

397. Uninscribed base.

H. .37, L. .75, D. .48.

Philios says he found no base to correspond with these measurements. He however found a marble block that might be at first sight taken for a base. It was unnumbered, but was afterwards numbered by him. It is possibly, as he says, a theatre seat.

398. Votive relief.

Bluish limestone. H. .52, B. .28. D-M. 196. Rouse, *Gk. Votive Offerings*, p. 215.

From Messenia. Two r. hands and forearms in low, round relief, hands upwards. The hands are spread out flat palm downwards, and the fingers are all separated. Rough work of late, but uncertain date. For similar reliefs *v.* Heydemann, *Ant. Marmorbildw. z. Atk.*, 14; Jahn, *Berichte d. sächs. Gesells. d. Wissenschaften*, VII. 1855, p. 53; see above, p. 27.

Above is an inscription, for which see INSCRIPTIONS.

399. Right hand.

Bluish marble. L. .10, W. .10.

Fragment of a statue, possibly of a nymph holding a basin; at least the hand still holds a fragment of a circular basin decorated on the rim with an egg and dart, and a reel and button pattern. Ordinary work: imperial period. Cf. 99.

400-401. See INSCRIPTIONS.**402. Sarcophagus fragment: ransoming of Hector's body.**

H. .50, B. .57. D-M. 224. Robert, ii. 53, pl. XXIV. Fig. 52.

Above decorated border, egg and dart and reel and button ornament. Similar representation to that on 322+323. On the l. is a figure in profile to r. (chlamys over l. shoulder); he holds in both hands a big metal hydria. In the background behind him is a helmeted, bearded barbarian. Before him is seen part of a chariot filled with shields: driving it is a bearded barbarian in short-sleeved chiton, Phrygian cap, &c. Very fair work, but badly damaged: of imperial period.



Fig. 52.

403. Archaistic herm head.Bluish, fine marble. H. .57. D-M. 100. *E-V.* 1315-1316.

Front of bust broken off: dowel hole on top of head to set on a separate piece. Filleted, hair in three rows of tight curls on edge of forehead: two long locks falling down either side on to the shoulders, and a large flat mass falling down the neck (detail given by finely chiselled, wavy lines). High narrow forehead with slight conventionalized bar, eyes moderately deep set; high, plump, rather hard cheeks; square jaw; hard, oval, projecting chin; all features hard and severe. Dressel and Milchhöfer, and Philios also call it female. Sieveking says it is male, and belongs to a class of Roman Bacchic herms depending on earlier types; from these types the hair is derived: the face he says is Scopaic. Good work of imperial period.

404. See INSCRIPTIONS.**405-406. See MISCELLANEOUS ANTIQUITIES.**

407-408. *See* INSCRIPTIONS.

409. Seat.

Bluish marble. H. .64, L. .58, D. .43.

Was missing: Philios could not find it: Kastriotes in his catalogue describes it thus:—'Marble seat broken in two, in the western room of the Museum.' Now 769, q. v.

410-411. *See* INSCRIPTIONS.

412. Lion's foot on base.

H. .17, W. .15, L. .18.

Broken in front of foot, and above: ordinary decorative work.



Fig. 53.

413. Byzantine capital.

L. .61, H. .14, B. .17. *Intro.* § 24. *Fig.* 53.

Flat sides, similar to 39 b: to fit a shaft .11 square. Abacus flat, only one side decorated, on it a couchant lion. Very fair work.

414. Aphrodite and Eros.

H. .37. D-M. 34. *Intro.* § 18.

Found in Gytheion harbour. The head, r. arm and foot and l. forearm are missing: l. is the free leg. She is clad in a long-sleeved chiton girt just under the breasts, and with bands round the shoulders: she also wears a himation flung over l. arm and shoulder, across the back, and before the lower limbs. Her head was turned round to her l., towards an Eros perched on her l. shoulder; traces of the Eros (leg, &c.,) are just visible. Pleasing work, rather hasty; not earlier than late 2nd cent. B.C.

415. Archaic hero relief.

H. .36, B. .35. Relief height, .02-.03. D-M. 10, pl. 23; F-W. 61; Perrot, viii. pp. 134, 441, *Fig.* 74. *Intro.* §§ 3, 14.

Similar representation to 4. Much defaced, and lower part broken off at the level of the seat of the throne. The heroes are enthroned to l. The throne apparently exactly similar to that on 4. The head of the man only is *en face*, otherwise he is similar to 4. The female figure which is only just distinguishable, holds out her veil with her r. hand, and in her l. hand holds a pomegranate on her knee. The snake is before the throne, and its head only reaches to the foot of the cantharus. There are no worshippers. The relief comes next to 316 in the series; but it shows an alteration in the type, the enthroned figures look to l. In style it is more developed; the forms are rounder and fuller; in some details, such as the drapery, there is more freedom in the handling. 6th cent. B.C. (?)

416. Dionysus, Pan, and Satyr.

H. .45. D-M. 57.

Dionysus is headless, armless, and legless (from the knees); the lower legs of Pan are broken off; and the whole of a third figure except the r. arm is wanting. On the l. (of the spectator) stands Pan (r. free leg), he has goat's legs, is ithyphallic, and there are traces of drapery across

the back; with his r. hand he holds a syrinx to his mouth, with his l. he shoulders a pedom. In the centre leaning against him is Dionysus (l. free leg). He is nude save for a nebris over r. shoulder: a long lock falls on to each shoulder: his r. arm probably rested on his head (cf. 350), and his l. was probably round the body of the missing figure, a satyr (?), who had his r. arm round Dionysus' waist. Ordinary work of the imperial period: a combination of inharmonious types: *v.* 303.

417-418. *See* INSCRIPTIONS.

419. Lion's paw.

H. .15.

Ordinary decorative work.

420. Base with feet.

H. .20, W. .25, D. .34.

R. hand end of base: on it is a l. foot and ankle: behind the heel appear the toes of the r. foot. Base of a dancing Maenad, or Satyr?

421. Dancing Maenad.

H. .23. D-M. 69.

Head, r. arm and breast, l. arm, and both legs wanting. Clad in clinging chiton, girt just below breasts; it left r. shoulder and breast bare: she also wears a himation over the l. shoulder and round the lower limbs. Good, spirited work, drapery well rendered, a trifle superficial in execution: probably 1st cent. B.C. The hair is long, and hangs down the back. The r. arm was dropped across the body, and the l. stretched out; the head and the body in general were inclined to their l. For the type compare the Dancing Maenad in Berlin, No. 208.

422. Ape (P).

H. .12.

All above navel, and the feet are missing. The figure is seated on a low rock: rough work of uncertain date.

423. Heracles head.

H. .23. D-M. 82.

Found north of Acropolis. The neck is inclined to its l., the head to its r. Short hair and beard worked almost entirely with the drill. Very badly weathered. Common work of imperial period.

424. Cybele enthroned: fragment.

H. .21. D-M. 50.

Head and shoulders broken off, and the whole very badly weathered. Similar to 302 and 349, but there is a lion each side of the throne. Cf. 452.

425. Lion's head: gutter-spout.

Bluish marble. H. .20.

Served as waterspout: common, late architectural work.

426. Aphrodite and Eros.

Bluish marble. H. .20.

Upper part of torso only with upper l. and r. arms. Against her l. arm and shoulder leans a nude Eros (neck to knees only left): by her r. shoulder is some uncertain object (drapery, or other Eros?). Common, rough work.

427-429. *See* INSCRIPTIONS.

430. Relief fragment.

H. .31, B. .30.

In high relief are seen the stomach and thighs of a male figure *en face*, r. free leg. Ordinary work, imperial period. Background not flat, and on it there seem to be traces of drapery (?).

431. Archaic hero relief.

Bluish marble. H. .19, B. .19. Introd. § 3.

Fragment showing only the r. hand of the male figure (drapery on arm), holding the cantharus; and the two hands of the female figure, the r. holding out her veil, and l. a pomegranate. The figures were enthroned to l.: and this fragment is of the same type as 4, 415, and 451. From the rounded forms it seems later than 415 and 451.

432. See INSCRIPTIONS.**433. Lion's foot.**

Bluish marble. H. 13, D. .12, W. .13.

The lower part of a square pillar decorated in front with a lion's foot. Ordinary, late work.

434. Draped male statuette.

H. .11.

Head was set in; shoulders and breast, r. arm, and l. upper arm only left. Clad in chiton and himation: r. arm laid on chest: imperial period.

435. See INSCRIPTIONS.**436. See MISCELLANEOUS ANTIQUITIES.****437. Female head.**

H. .11.

Hair filleted, centre parted and waved back to a chignon on neck. The face is very badly damaged. Hair in thick, loose locks. Ordinary work of imperial period.

438. Head and shoulders of a statuette.

Bluish marble. H. .17.

In extremely bad condition; all details unrecognizable. Originally it does not seem to have been good work. It is possibly a Heracles with the lion's skin over his head.

439. See INSCRIPTIONS.**440. Stele of Damonon.**

H. .94, B. .235, D. .16. D-M. 20.

Formerly in the monastery of Hagioi Saranta, east of Sparta. At the top in low relief is a quadriga to l. It is freely rendered, the second horse from the l. has its head turned to the r. In the car, of which only the wheel is visible, is a figure bent forward driving. The whole is handled in a very spirited manner, and as far as can be seen from its bad condition the work is good; it probably belongs to the 5th cent. Below is an inscription, for which see INSCRIPTIONS.

441. Votive relief to Alexandra.Bluish marble. H. 1.36, B. .64. *Ath. Mitt.* 1878, p. 164. Introd. § 18.

Found in church of Hagia Paraskeve at Mahmoudbey. Gable-topped stele with acroteria: gable plain. On l. is seated on a rock to r. in three-quarter profile a female figure clad in a long chiton, girt at the waist, and

a himation over her l. shoulder and lower limbs; she wears sandals; her hair is dressed in a *crobylos*. Her l. hand holds on her knee an eight-stringed cithara which she plays with her r. hand. Before her is a round altar on a square base. Towards her advance (l. free legs) three male figures. They are in three-quarter profile; and wear chitons, and ample himatia which cover the whole body but the r. shoulder. The foremost holds in his dropped r. hand a patera, and the other two hold up their r. hands in adoration. Surface badly damaged. Moderate work of 1st cent. B.C. Above and below is an inscription, for which see INSCRIPTIONS. Fig. 54.

442 a. Heracles herm in high relief.

Bluish marble. H. 1.85. D-M. 85. Introd. § 20. Fig. 55.

Found at Arapissa, part of Magula. Broken into eight pieces, but practically complete, on a plain base stands a plain pilaster: on the front of this pilaster is the herm in high relief. The herm shaft is wider



Fig. 54.



Fig. 55.

above than below. It represents a bearded man as Heracles. The hair is handled in thick, curling mass standing away from the head. The forehead is broad and high, it is wrinkled, and there is a bar above the brow. The eyes are deep set, and plastically rendered; so also are the eyebrows. The beard is in thick, coarse, curling locks. Round the shoulders is wrapped the lion's skin held together on the chest by the r. hand; by the hand the lion's head: the l. hand holds the club. The skin is rendered like drapery. Over all are traces of red colouring. The forms are strongly and boldly rendered, but lack refinement. Good, decorative work of Antonine period. For the type may be compared the herm from Ilium, which belongs to the 2nd cent. B.C. (*Troja u. Ilium*. II. Beil. 53, p. 430.) Similar herms, one Heracles, the other Omphale, from Sparta, are at Dhimitzana (*Ath. Mitt.*, iv. p. 127, 2, 3).

442 b. Herm in high relief.

Bluish marble. H. 1.55.

Similar to 442 a. Broken across the middle and the upper half lost.

Only the l. hand, which held an uncertain object, is seen, and about half the lion's head by it. The lion's skin here also is rendered like drapery. Same period and workmanship as 442 a.

443. Draped female statue.

Pentelic (?) marble. H. 1.65. Introd. § 19.

Broken obliquely across chest, and upper part lost. Clad in long chiton and himation: r. free leg; sandals on feet. The r. arm is laid obliquely across the chest, the l. hangs down by the side. Fair work (portrait statue) of the 1st cent. A.D. On the base is the inscription:—

ΔΔΑΜΟΣΘΕΝΕΙΑΝ
ΤΗΝΘΥΓΑΤΕΡΑ

[Κ]λ(αυδιαν) Δαμοσθένεια | τὴν θυγατέρα. The letters in l. 2 are considerably smaller than those in l. 1. Slight *apices*. See p. 7.

444. Boy's head (Eros?).

Bluish marble. H. .12.

Lies on its r. side. Hair has a plait down the centre from the forehead to the crown, and falls in thick, silky curls over the ears. Face much damaged: childish, chubby features. Probably part of a sleeping Eros: cf. 20, 21.

445. Female head.

H. .17.

Much damaged, especially the face. The hair is centre-parted and waved away at the sides to a chignon behind; some hair hung down the neck, and there was a corymbos in front. Fair work: not earlier than the 1st cent. B.C.; but probably after a 3rd cent. type.

446. See INSCRIPTIONS.

447. Dioscuri relief (votive).

Bluish marble. H. 1.13, B. .58, Relief height, .03. Furtwängler. *Ath. Mitt.* viii. (1883), p. 371, pl. 18. 2. Introd. §§ 10, 15.



Fig. 56.

From Vurlia. Fig. 56.

Broken into four fragments: the lower legs of the l. hand Dioscurus with the ends of the lines of the inscription wanting, also all above the waists of the figures. The two Dioscuri are represented standing facing one another in profile in exactly symmetrical positions. They are nude, and have their inner legs slightly advanced. The l. Dioscurus holds in his l. hand a wreath. The forms are thin and graceful, but flat and somewhat stiff. Good work: early 5th cent. Between their thighs is a metrical inscription, for which see INSCRIPTIONS.

448. Grave relief.

Bluish marble. H. .40, B. .27.

Bordered by plain pilasters and architrave: no gable. A male figure standing *en face* clad in long chiton and himation: r. arm across chest, l. hangs at side. L. free leg. Bad, rough work of imperial period. Above each side of the head is the inscription:—

ΣΩΚΡΑΤΗ ΗΧΑΙΡΕ

Σωκράτη χαίρε. The letters are late in form and careless in execution.

449. Grave stele.

Blue marble. H. .38, B. .22, D. .12.

No inscription, nor any relief. It shows plain field, probably once painted, bordered by two Ionic columns with the proper entablature above: no pediment, however. Iron dowel in base. Good work: 4th cent. B. C.

450. Girl holding a flower; Archaic relief.

H. .30, B. .22, Relief height, .02. D-M. 16, pl. 25 a. F-W. 66. Introd. § 14.

Broken in two at waist, and all below is lost. It represents a girl in profile to r. Her r. arm hangs straight down close against her body; her l. is held up in front of her, and her fingers hold (in the usual delicate archaic manner) a conventionalized pomegranate flower. She is clad in a long-sleeved chiton: drapery rendered by oblique lines (cf. 3). Her hair hangs in a pig-tail down her back. The outline of the face is angular; and, so far as can be distinguished, there is an effort to render the eye in profile. Of arms and body in general the contours are merely indicated. Pleasing work: 6th cent. B.C. Fig. 57.



Fig. 57.

451. Archaic hero relief.

Bluish, marble-like, local stone. H. .49, B. .49. D-M. 11. Introd. §§ 3, 15.

Formerly walled up in campanile of Metropolis (Hagios Demetrios) at Mistrà. Surface very badly weathered. Similar to 415; the feet of the pair enthroned to l. rest on a footstool. No details recognizable except by comparison with other similar reliefs. The snake just traceable. About the same date as 415.

452. Cybele enthroned.

H. .42.

Headless. Seated on a high-backed throne, and similarly clad to 302, 349 and 351. Either side of the throne a lion: cf. 424. Her l. hand holds the tympanum on the low arm of the chair; her r. lies on her thigh. Common work, of imperial period.

453. Right shoulder of draped statue.

H. .25.

Ordinary work.

454 a. Relief.

Bluish marble. H. .24, B. .25.

Fragment within a plain border, a portion of an ornament similar to 454 b.

454 b. Relief.

Bluish marble. H. .70, B. .40. Fig. 58.

Plain border at bottom: from two acanthus leaves two stalks curl out upwards enclosing two tendrils; they then curl in, and then out again, each ending in a flower hanging down outside. Above the tendrils is a bud which sends up a stalk ending up the acanthus stalks in an anthemion with an egg-shaped heart. Good work.



Fig. 58.

Similar reliefs in house of Georgios Stakos at Slavochori and in Mistrà Museum.

455 a. Grave relief.

Bluish marble. H. .65, B. .35. D-M. 263. Introd. § 18.

Formerly in possession of I. Kardses.

Bottom unworked to let in ground. It shows a youth in three-quarter profile to l. His l. is the free leg: his r. hand holds a wreath, his l. a prochoos (?): he wears a short chiton girt at the waist: his head is inclined forward to his r. Behind him and by his l. foot is a low, round, decorated base; on the r. is a nude male figure (Hermes?)¹, then by side of him two females clad in long chitons and himatia with their r. hands on their hips: all three figures are *en face*; in the male figure the r. is the free leg, in the female figures the l.; further details are unrecognizable. Above on the base are a phiale mesomphalos (?), and a flat grooved object (a flute?) which projects upwards and obliquely from the outer edge (of the base) without any support (this is an attempt to render perspectively the objects resting on the base). Very badly weathered: not earlier than the 1st cent. B.C.

455 b. Hydria.

Bluish marble. H. .56.

No handles. The rim is decorated with an egg and dart pattern; the neck is plain, the body is divided into two sections by a band of cable pattern round the middle, the upper section is decorated by a pattern of concave rays, and the lower one by convex rays; there is a plain band between the body and the foot which is ornamented with acanthus leaves hanging down; the base of the foot is plain. Fair, decorative work of the imperial period.

456. See INSCRIPTIONS.**457. Aphrodite statuette.**

H. .11.

All above the navel broken away. R. free leg: himation round legs only, held together in front of thighs by l. hand: by l. leg remains of some unrecognizable object (a dolphin?). Ordinary work of imperial period, after a common type of Aphrodite.

458. Left hand: fragment.

L. .10.

Four fingers only; no knuckles, thumb, or finger-tips. Very bad work.

459. Support with drapery?

H. .14.

Tree trunk with traces of drapery on it; support for a statuette.

460. Crater.

L. .12.

Part of rim only with a lion's head projection to serve as a handle. Decorative work.

461. Right thigh of statuette.

H. .105.

Nude: only a small fragment.

462-464. See INSCRIPTIONS.**465. Right heel and shin.**

H. .34.

Piece of base attached: broken off at instep, and middle or calf; behind is a tree-trunk support.

¹ Dressel and Milchhöfer, and Philios call this figure female: if female it certainly was never clad as the other two. Dressel and Milchhöfer say it seems 'fast männlich.'

466. See INSCRIPTIONS.**467. Dioscurus relief.**

Rosso antico. H. .22, B. .18. Introd. § 10.

Plain border all round. It shows in three-quarter profile to r. a Dioscurus. He had a chlamys about his shoulders, wears a pileus, his r. hand holds a lance, and his l. a sword. His head is inclined down to his l. There seems to be some uncertain object before his l. foot. Very flat relief: not earlier than 1st cent. B.C.

468. Votive relief: Apollo and Artemis.

Fine, yellowish marble. H. .46, L. .57. *Ath. Mitt.* 1887, p. 378, pl. 12; *J. H. S.* 1888, p. 295; *Hermes*, 1902, p. 267; Harrison, *Prolegomena Gk. Religion*, p. 322. Introd. § 17. Fig. 59.

On l. stands Apollo in profile to r: he is clad in a long high-girt chiton, with a himation over it: in his l. hand he holds a stringless (?) lyre, and in his r. a patera: he wears sandals: the l. is the free leg and is slightly advanced. The god's head and r. arm and shoulder are broken away. Opposite him and facing him stands Artemis in three-quarter profile to l. She is clad in a long clinging chiton sleeveless and ungirt, but with crossed bands under the breasts and over the shoulders. There is also a himation round her lower limbs and over the l. shoulder. She wears sandals; l. is free leg and is drawn back in a resting position. Her l. hand is broken away: her r. holds out a prochoos pouring into the patera held by Apollo. The l. side of her head is broken off: her hair is centre-parted and drawn back to a chignon on the neck behind. Her face is of a beautiful ideal type, and looks downwards. Between the two



Fig. 59.

figures there is a plain omphalos standing on a square plinth: each side of the omphalos on the edges of the plinth stands an eagle; they face each other, but their heads are looking round behind them. The eagles obviously refer to the legend that Zeus sent two eagles round the world to find its centre, and that they met at Delphi (Plutarch, *De defect. orac.* I). Very good work: the drapery is exceedingly well rendered in its fine, small, clinging folds. Possibly a 4th cent. Attic relief imported to Sparta.

469. Female head (portrait?).

H. .30. D-M. 164.

Top and back of head wanting: hair centre-parted and waved back over the ears: holes bored for earrings in the lobes. Eyes moderately deep: ordinary idealized features, fat cheeks. Was made to set in a torso. Dressel and Milchhöfer (if this is their No. 164) say the eyes are plastically rendered; on close examination it does not seem that they are. 2nd cent. A.D.

470. Torso of an animal.

L. .36.

Fore legs, part of hind legs, and fore part of head missing. Long-haired animal: possibly a rough-coated dog, or a ram. Very rough, local work of late period.

471. Hygieia.

H. .42.

Head, r. arm, l. forearm missing. Clad in long chiton, with himation thrown over l. shoulder and across the lower part of the body: l. free leg: iron dowel in stump of r. arm rested against the thigh. There is a snake over the l. shoulder, its tail hangs down the back, and its head across the body towards the r. hand. Ordinary work of the imperial period.

472. Left leg wearing boot.

L. .21.

Small fragment of a statuette.

473. Right leg wearing boot.

L. .13.

Small fragment only of a statuette: this and 472 are probably parts of the same statuette.

474. Right hand of statuette.

L. .12.

Piece of wrist, and hand holding edge of drapery. Perhaps fragment described in *Am. Journ. Arch.* 1893, p. 423 *e.*, where the measurements are L. .95, (?) Di. .18.

475. Similar hand, smaller. Now lost.

In a note Philios says this was noted as lost in Kastriotes' catalogue, and in Georgiades' notes made when he took charge of the Museum.

476. Horse's head.

L. .15. Introd. § 23.

Nose broken off: small in size, ordinary work: eyes indicated plastically and bridle also. Imperial period. This and 477-481 are fragments of an Amazon sarcophagus.

477. Head in Phrygian cap.

H. .14.

Face completely broken off: hair centre-parted, and waved to sides. Ordinary work of imperial period. Probably an Amazon.

478. Warrior head: helmeted.

H. .20.

R. side of face entirely broken away. Neck inclined to r., head turned round back to l. Fair work: imperial period.

479. Female head.

H. .10.

L. side of head, forehead and hair only. Wavy hair, rough chiselled work. Imperial period.

480. Female head.

H. .13.

Wears sphendone (?): hair centre-parted and waved back. Expressionless, ideal face: brow rendered by a curved incised line. Imperial period.

481. Warrior head.

H. .13.

Face broken off, head is turned to l.: same style as 478.

482. Youthful head: male.

H. .12.

Back and top of skull, and forehead only. Short hair in small, wavy curls growing up from the forehead. Hard work: imperial period.

483. Relief fragment: architectural.

L. .38.

Fragment of a slab of a balustrade (?). Narrow border of rosette pattern: within it arms, a sword with a beaked hilt, a sword-belt, a shield, &c. Imperial period.

484. Right hand holding a garland.

L. .18.

Very rough work: imperial period.

485. Fringe of cuirass.

L. .16, H. .12.

Part of an imperial armed statue: ordinary work.

486. Fragment of right thigh and drapery.

L. .10.

Part of a female (?) statuette clad in a short chiton: spirited work.

487. Dionysus (P) statuette.

H. .30. Introd. § 17.

Head, arms, and r. leg below knee broken off; l. leg, which was set on, is missing. A long lock hangs down on each shoulder: the r. arm was raised (rested on head?), the l. dropped: the r. leg was advanced: possibly the l. was also advanced a little: draped only in a himation thrown round the hips and falling over the r. leg in front: he half leans, half sits on a tree trunk behind. Modelling of torso good, but soft and rather fat: treatment fresh and natural: drapery well rendered. Late 3rd cent. B.C.

488. Left hand on tree trunk.

H. .20.

Top of a tree-trunk support round which twines a vine; on the top rests a l. hand: cf. 105. Bad, late work: imperial period.

489. Tree trunk.

H. .26.

Similar to 488; a tree trunk with a vine twining round it, but no hand on top. Ordinary work.

490. Dioscurus relief: fragment.

Blue marble. H. .30, W. .25. Introd. § 10.

Portion of horse (front quarters; no head or hoofs), and r. arm and shoulder of r. Dioscurus. The Dioscurus held his horse's bridle with r. hand; the end of the chlamys appears on the shoulder. The position of the Dioscurus and horse is similar to 356. Fair work, rather superficial: 1st cent. B.C.

491. Dolphin.

L. .13.

Part of a support of a statuette: cf. 116. It rests head downwards on a rock: on its back remains of the l. leg of a nude male (?) figure: the tail is broken off. Ordinary work.

492. Byzantine capital.

L. .61, H. .20. Introd. § 24. Fig. 60.



Fig. 60.

Flat sides : oblong shape : to fit a shaft .15 square : abacus slightly curved : one side only decorated, on it in high relief a winged lion seated to r., before its head a bunch of grapes (?), conventional flower pattern between its paws. Good work.

493. Draped female statuette.

H. .25.

Part of base and l. foot and leg from knee only : clad in long chiton and himation ; sandal on foot : tree-trunk support behind. Ordinary work of imperial period.

494. Oblong base with fish.

H. .12, L. .60, B. .43. D-M. 180.

Formerly in possession of P. Rusákes. It is broken at one short end ; and on top, and in general, is badly weathered. There is a plain square plinth round the base, above that the whole surface is indicated as sea by deep drill-cut wavy lines. On the still existing short side there are in the centre two fish (rather like cod) facing open-mouthed, and behind them two conches. On the long side to l. there are seen (from l. to r.) a dolphin (head only), an octopus, and a small dolphin-like fish. On the other side there are (again l. to r.) the tail of a large fish (body broken off), a crab, and an octopus. Decorative work of imperial period.

495. Grave relief : fragment.

H. .35, L. .22.

Broken all round : it shows the legs of a figure standing *en face*, and clad in a long chiton and a himation that flies open in front : r. free leg. Rough, common work of the imperial period.

496. Bearded head : Silenus.

H. .36. Cf. Amelung, *Sculpt. Vat. Mus., Br. N.* 11 ; Helbig², I. 4 ; Collignon, ii., fig. 301.

Much weathered. Full beard and hair falls down neck : pine wreath round the head : pointed ears : the hair is rendered in thick, loose, curling masses of rather coarse texture. So far as the mutilated features are distinguishable there is rather a noble character in them. The type of the head seems to be derived from the well-known statue of Silenus carrying the infant Dionysus. In that case the original of this head would go back to the 3rd cent. B.C.

497. Male bust.

H. .30.

Head and r. shoulder broken off. Drapery over l. shoulder. Back hollowed out, leaving a central support. Ordinary work : Hadrianic shape.



Fig. 61.

498. Sarcophagus : Amazonomachia.

L. .93, H. .64, Length of fragment of front .30. Robert, ii. 128, pl. XLVII. Introd. §§ 21, 23. Fig. 61.

R. hand short side, and r. hand end of front only : top broken off so that all figures lack heads, and otherwise much disfigured.

Short side : on r. riding to r. on a horse that has sunk on to its knees is an Amazon (all above waist gone) clad in

a short chiton and wearing high boots; she sits on a lion's-skin saddle. On the horse's hind quarters are the knees of a warrior attacking the Amazon from behind. Then there is an Amazon to l. beaten to her knees. She kneels on her l. knee only, her r. leg is stretched straight out in front of her. She wears a short high-girt chiton that leaves her r. breast free: with her r. hand she strives to thrust away her opponent, while with her l. she attempts to free her hair from his grasp. Her opponent, a nude warrior, *en face*, holds her by the hair with his l. hand while with his right he draws back his sword for the last stroke. The remaining portion of the long side shows the legs of a female figure standing *en face* (l. free leg), and clad in a long chiton: by her r. foot is a serpent (?). The bottom of the sarcophagus all round is decorated by a scotia between two narrow tori.

Very rough work: 3rd cent. A.D.

499. Sarcophagus fragment: *Amazonomachia*.

L. .45, H. .30. Robert, ii. 123, pl. XLVII. Introd. § 23. Fig. 62.

Broken away on all sides. It shows only the lower part of the torso and the thighs of a male warrior striding to r., and the torso of a kneeling Amazon clad in the usual short chiton leaving the r. breast free. In the background behind the warrior's legs appear the hips of a fallen warrior, and on the r. a bent knee above which is a horse's hind leg. It is probably a fragment of a group in which a warrior seizes a kneeling Amazon by the hair (cf. Robert, ii. 80, 86, 87). Fair, vigorous work of the imperial period.



Fig. 62.

500-503. See INSCRIPTIONS.

504. *Silenus torso*.

H. .64.

Upper part of head, r. hand, l. arm, all but hand, and legs from knees, are missing. He is bearded, and looks down to his r.: his r. arm leans on a tree trunk at his side: the r. is the free leg: the l. hand rests on the hip: there is a panther's skin thrown over the r. shoulder. The body is fat, and the proportions are bad: the beard is handled in thick, coarse, curling locks. Inferior work of imperial period.

505. *Archaic hero relief*.

Limestone. H. .60, B. .40, Relief height .005. Furtwängler, *Ath. Mitth.* vii. (1882), p. 160, Pl. VII; *E-V.* 1312. Introd. §§ 3, 16. From Chrysapha. Fig. 10.

Bearded male figure in profile enthroned to l. The throne is similar to that on 451, except that the arm ends in a circular disk, and there is a cushion on the seat. The figure is clad as that on 4, and the tail of the himation hangs down between the arm and seat of the throne; his feet rest on a footstool, and he wears pointed shoes; the beard is pointed; his hair, which is filleted, hangs in a long plait on his r. shoulder, and in a broad mass down his back; his r. hand holds out the cantharus, his l. holds a pomegranate on the arm of the throne: the eye is in profile. A dog is jumping up at his knees and fawning on him. In the extreme upper l. hand corner is seen a horse in profile to the r. standing on a narrow

fillet: this recalls Attic 'Totenmahl' reliefs. There is a rough piece left at the bottom to let into the ground. There is no snake, and no worshippers. The whole type is conventionalized and stiff, but certain details, such as the eye, the horse, the dog and the cantharus, are more freely rendered, and clearly show the archaistic character of the relief, in spite of its extreme flatness. Work of 4th cent.

508-510. See INSCRIPTIONS.

511. DioscURI relief: fragment.

Blue marble. H. .30, B. .28. Introd. § 10.

Piece of l. hand border, and head and r. arm of l. hand Dioscurus only. The Dioscurus is shown *en face* with his r. arm raised: he wears the pileus. Hair rendered by long, coarse locks that curl at the end. Ordinary work of imperial period.

512. Youthful statuette: male.

Bluish marble. H. .78.

Head, r. arm, l. forearm, r. leg and l. leg from the knee are broken off. The l. is the free leg: there is a chlamys fastened round the shoulders, which fell over the l. elbow. The r. arm hung down straight at the side, there is the stump of a support on the hip. The position of the l. arm is uncertain, though there was a support on the l. thigh; it seems to have been held out at the side. The forms of the body are thin, slender, and somewhat long: the chest and the hips are narrow: the muscle over the hips projects considerably. Ordinary, rather careless, work of the imperial period.

513. Male Torso: Dioscurus (P).

H. .60. Introd. § 15. Fig. 63.

Head, legs, and arms from middle of upper arm broken off. R. free leg: chlamys round neck fastened with a fibula, and falling down back over l. elbow: the l. hand shouldered some attribute, there is a part of it left on the upper arm, and it seems to be the end of a sword-sheath. The forms of the body are strong and well modelled. In the main proportions it is similar to 92 (collar bone to line between nipples .14, thence to navel .14, thence to pubes .13, distance between nipples .18), and in every respect it bears an extremely close likeness to it. As said above this statuette is, as regards the torso, very well and strongly modelled: the divisions of the torso are clearly defined, but the transitions are not sharp: the whole form is solidly and squarely built, and suggests a Peloponnesian original of the 5th cent. of which this statuette is a better copy than 92. The DioscURI do hold swords as this figure does, cf. 7 and 291; for the chlamys cf. 9 and 14 b. The r. arm probably held a spear. A good copy of the imperial period.



Fig. 63.

514. Male torso.

Medium marble, bluish veined. H. .62.

Head, arms, r. leg, and l. leg from the knee broken off. The head was thrown back: the r. arm dropped, and the l. raised: the r. was the free

leg: the whole body is bent forward and is slightly turned to its l. The forms are lean, hard, dry and shrunken as of an elderly man, or a semi-human creature. Probably the torso of a dancing Satyr. Fair, characteristic work of 1st cent. A.D.

515. Youthful torso.

Bluish marble. H. .35.

All above waist, and all below knees, is broken off. The l. is the free leg: clad in a panther (?) skin over the l. shoulder, and under the r.; it covers the stomach, and hangs down each hip. The whole body inclines a little to its l. and leans on a tree trunk that is on that side. There are remains of the r. hand on the hip. The skin is rendered like drapery, and even as drapery is badly treated. A bad variation of the Satyr of Praxiteles: imperial period.

516-518. See MISCELLANEOUS ANTIQUITIES.

519. Female head: from a relief.

H. .10.

R. hand half of head only. Hair filleted, centre parted and waved back over ears: eyes half shut: expressionless ideal features. Figure to which it belonged was represented in profile to r. Ordinary work of imperial period.

520. See MISCELLANEOUS ANTIQUITIES.

521-529. See INSCRIPTIONS.

530. Draped female torso.

H. 1.65.

Found in the field of Boretas near the Leonidaem. Head and l. forearm were set on and are missing: r. arm and foot are broken off. Clad in long chiton, and ample himation over l. shoulder and round body, but leaving r. arm free: r. free leg: l. arm was held out horizontally from the elbow, and the r. hung down at the side. Good ordinary work (portrait statue) of early imperial period.

531. Club (of Heracles).

H. .52, Di. .18.

Ordinary work.

532. See INSCRIPTIONS.

533. See MISCELLANEOUS ANTIQUITIES.

534. Male torso: statuette.

H. .37.

Head, arms, and legs all broken off. L. free leg: traces of attachment of a support on l. flank: body leans a little to the l. Muscles very strongly marked, and exaggerated: the forms, however, are not hardly or sharply indicated. Workmanship good, possibly an original of the 3rd cent. B.C., or at least a good adaptation of an earlier type, made not later than the 1st cent. B.C. Probably a resting Heracles.

535-535 a. See INSCRIPTIONS.

536. Colossal male head.

H. .30.

Almost entirely defaced: short hair: very thick neck: looks upwards: no beard.

537. *See* 300.

538. Sarcophagus fragment.

Bluish marble. H. .50, B. .30.

Upper edge decorated with egg and dart pattern above a reel and button ornamentation: broken away on the other three sides. It shows a nude youth standing *en face*; l. free leg: his r. hand rests on his head, and his l. holds a cornucopia (?) against his shoulder. Very much worn, and further details unrecognizable. Imperial period.

539. Base of Dionysus statuette.

Blue marble. H. .15.

Oblong base: in centre the feet broken off at ankles side by side: on l. tree trunk with a vine twining round it: on r. paws of seated panther. Ordinary late work.

540. Draped female statuette.

Blue marble. H. .40.

Legs and base only left: l. free leg: clad in long chiton and himation: wears sandals. Ordinary work: imperial period.

541. Sarcophagus fragment.

Bluish marble. H. .24.

Only remain elaborately moulded border, and head of youth in high relief. The head is shown *en face*, but turned a little to its r.: filleted, short, curly hair treated in a mass, and growing up off the forehead. Clumsy work, similar in style to 482. Imperial period. Fragment of Heracles' labours sarcophagus?

542-543. *See* INSCRIPTIONS.

544. Headless herm.

Bluish marble. H. .80, W. .26, D. .25.

Broken off at neck (in it there is a hollow to set on the head, or is it modern?): oblong holes for arms: traces of drapery or long hair on the bust: square shaft. On it is an inscription for which see INSCRIPTIONS.

545-548. *See* INSCRIPTIONS.

549-553. *See* MISCELLANEOUS ANTIQUITIES.

554. Draped statuette.

H. .36.

Female (?). All above waist, and all below knees broken away. Clad in long chiton and himation: l. free leg. Ordinary work of imperial period.

555. Female statuette.

H. .20.

Upper part of torso only: head was set in: clad in clinging high-girt chiton. Inferior work of imperial period.

556. Draped male statuette.

H. .13.

Lower part of torso, thighs and l. hand only. Clad in himation tightly wrapped round the body: l. hand holds a roll: l. free leg. Fair work of imperial period; suggests in type the Sophocles of the Lateran (Helbig², I. 683).

557. Head of lion's skin: relief fragment.

Bluish marble. H. .35, B. .25.

Ordinary work, decorative: not earlier than the 2nd cent. A.D. Possibly from a Herm like 442 a, and 442 b

558. Grave relief.

Blue marble. H. .32, B. .30.

Broken obliquely from r. to l. It represents a nude youth standing in three-quarter profile to l.; all below the hips is broken away. The r. hand which rests on the hip holds some uncertain object, a chlamys (?): the l. arm is held out and up. Before the l. arm is a snake curling upwards to the offering held in the hand; cf. 565. Badly weathered, and relief very flat; but work seems good. Ordinary work of good period. 3rd cent. B.C. (?).

559. Cornice block.

H. .25, W. .32, L. .60.

Found on land of P. Zervulakes near the Leonidaeum. L. hand corner block of a Doric entablature: overhanging moulded edge with small, square consoles below.

560. Fortuna.

H. .39.

Head broken off. Clad in long, high-girt chiton and a himation over the l. shoulder and lower limbs: with both hands (the l. holding it near the top, and the r. near the bottom) she holds on her lap and against her l. shoulder a large cornucopia: she sits on a plain square block; in the middle of its upper edge behind is a dowel hole. Ordinary work of the imperial period.

561. Votive relief: Heracles.

H. .25, W. .18.

Head and shoulders broken off. Stands *en face*: r. arm rests on end of club at side, l. holds lion's skin hanging at side: in bad condition. Common late work of uncertain period.

562. See MISCELLANEOUS ANTIQUITIES.**563. Decorative support.**

Rosso antico. H. .45, B. .22, D. .24.

Foot broken off: cut flat on top with projection to let in: back flattened, and has a hole for the insertion of a dowel. At the top square with a profiled edge; below it takes the form of a lion's leg, and probably ended in a lion's foot. On the front, just below the profiled edge, is a female head in high relief (a Medusa head?): the hair is parted in the centre, and hangs down either side in long waving strands. Face oval and rather flat: ordinary expressionless ideal features. Fair work of the early imperial period. Cf. 121 and 295.

564. Grave relief.

Bluish marble. H. .60, B. .40.

Oblong stele: upper edge adorned with gable and acroteria not cut out. It shows a youth standing *en face*, clad in a long chiton, and a himation over both shoulders. R. free leg: r. hand laid on breast, l. hangs at side. Common work of the imperial period. Each side of the head the following inscription:—

Ἐπικηρτε | χαῖρε.

Forms of letters Α Ε Η Π: *apices* strongly marked.

565. Grave relief?

Bluish marble. H. .26, B. .22. Introd. § 9.

Lower l. hand corner broken off. It shows a youth in three-quarter profile to l. advancing with r. foot. Over l. arm and shoulder and about his waist he wears a chlamys, held up at his side by l. hand. His r. hand raised above his head holds some uncertain object, a stone, or stick, which

he is about to throw at the snake curling up before him. It is strange that he should desire to injure the snake instead of worshipping it. Perhaps a grave relief illustrating how the deceased met his fate. Flat relief: good style. 4th cent. B.C.: cf. 558. Fig. 64.



Fig. 64.

566. Hare.

Sandstone. L. .32. D-M. 185.

Once in possession of Saranda Charvourous. Fore and hind legs broken away: between hind legs an iron dowel: ears laid back: decorative work.

567. Aphrodite statuette.

H. .14

All above navel broken away: drapery round hips and legs fastened in front. R. free leg: hands were probably raised doing her hair: ordinary work of imperial period: in bad condition. For the type cf. Reinach, *Rép.* pp. 339, 344, I.

568-569. See INSCRIPTIONS.

570. See MISCELLANEOUS ANTIQUITIES.

571. Colossal female head.

Bluish, marble-like, local stone. H. .45. E-V. 1318. Introd. § 17.

Found at Xerokambi. Very much damaged: only the face left; a large piece of the r., and a small part of l. cheek, and part of the chin are cut away, also the top of the polos: it was cut flat at the sides and back for building material: on the forehead and eyes are crosses, and in other respects it is very badly defaced. Hair parted in the centre, and drawn away to sides in regular wavy strands: there is a polos on top of the head. Eyes deep set: features serene and noble. For the type cf. 318 and 362. Good work: perhaps an original of 3rd cent. B.C.; at least a very good copy of imperial period of a work of that period.

572. Votive relief.

Bluish marble. H. .26, B. .21.

Topped by a plain gable. It shows three similar female figures *en face*. Each wears a long chiton and a himation over her shoulders. The hair falls down on either shoulder in two long locks, and in front is made into a corymbos. The r. hand is laid across the breast, l. hangs down at the side: r. is the free leg. Flat relief: work rude and clumsy, not earlier than 1st cent. B.C. Votive relief to Charites, or to Nymphs.

573. Funeral feast relief.

Pentelic marble. H. .27, B. .27. Introd. § 9.

Lower r. hand corner only remains. It shows a nude youth, a slave, in profile to l. standing at the end of an oblong table on which are various vessels. Below the table is a dog to r. on the ground, gnawing at a bone held between his forepaws: by the dog is seen a r. foot on a footstool. Of the figure reclining to r. on the couch, only part of the drapery hanging down in front remains. Behind the table appear the leg and seat of the couch.

574. Roman portrait.

H. .28. Meader, *Amer. Journ. Arch.* 1893, p. 422. Introd. § 20.

Found in excavations of round building on Acropolis. Long hair

handled as a thick mass of fine, curling locks : falls over forehead. Eyes plastically rendered. Short beard rendered by small finely cut, close clinging, wavy strands, in contrast to the hair. Features much damaged. Philios considered it a portrait of Antoninus Pius. Meader thought it resembled Caracallus. It however seems to be neither : 2nd cent. A.D.

575. DioscURI relief: archaic.

Fine, blue local marble. H. .53, B. .50, Relief height .005. *B. C. H.* 1899, p. 599. *E-V.* 1311. Perrot, viii. p. 442. Introd. §§ 10, 14.

Found under the shop of G. D. Kechagias in Leon Chamaraïtes Street. Gable-topped stele: in the gable an egg in the centre with a snake approaching it from each corner. Below are seen the DioscURI facing one another in profile. They stand in exactly symmetrical attitudes; their inner legs are advanced, their inner arms are held up, their outer arms carry long spears. They each wear a chlamys over both shoulders: their hair is filleted and hangs down the back in a long plait: the l. hand one is certainly bearded; the other seems not to be, but probably was (the

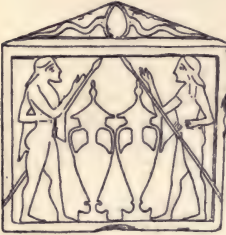


Fig. 65.



Fig. 66.

point of his chin, however, is worn away; and in any case the cutting of the relief is not always true, one amphora has a thicker neck than the other). Between them stand two tall amphorae, with high, crooked handles, and peaked, conical lids. The relief is very flat; there is no rounded surface anywhere. The forms are sharp and angular, and given in contour merely: the eyes seem to be *en face*, and the brow is marked by two incised lines above it: the drapery is rendered by oblique curving lines. In general the style is similar to 3, and the relief dates from the 6th cent. For the amphorae cf. 7, 291, 356, and 613. Fig. 65.

576. Seated draped statue: archaic.

Limestone. H. .70. Introd. §§ 1, 14. Fig. 66.

Formerly at Magula in the house of Stathopoulos, who found it there by the church of Hagios Demetrios. Headless, r. forearm broken off, and l. arm almost worn away. The figure is probably male, since breasts are not indicated. It sits in a stiff symmetrical position on an armless throne with a solid square seat and a rounded back: the back and the sides of the seat are panelled: the bottoms of the legs splay out a little right at the bottom. The arms are held close against the sides and the forearms and hands are laid evenly on the thighs and knees. The feet (there is a semicircular projection of the base in front to sup-

port them) are separated a little, but placed side by side symmetrically. The drapery is thick, solid, and stiff; the bottom border is decorated with a horizontal line; and there is an oblique line running down from the l. shoulder across the body to show where the garment folds over. Good archaic work of the 6th cent. B.C.

577. Pan.

Blue marble. H. .82.

Found at Magula. R. thigh, and l. thigh and hip only. He has goat's legs, and a tail. There is a support on the l. hip: the figure is not worked at the back, and is solid, the thighs not being separated. Ordinary work of the imperial period.

577 a. (1) Three round fragments (of a staff?).

Two fit together, total L. .15, Di. .02; third is smaller, L. .05, Di. .015.

(2) R. hand with forearm.

L. .06.

It holds some uncertain object.

578. L. leg of male statue, with part of base.

H. .98.

Found at Magula on land of M. Karolas. It is supported on the outside by a tree trunk against which leans a lyre. Probably part of an Apollo statue.

579. Seated female statuette.

Blue marble. H. .45.

Formerly in the house of Rousopoulos. Head and r. arm broken off; also l. arm, dowel hole in stump. Clad in long, high-girt chiton and a himation over l. shoulder and round the lower limbs: feet rest on footstool, l. foot in advance: throne high-backed, but armless: cushion on seat. Ordinary work of the imperial period.

580. Votive relief to Asclepius and Hygieia.

H. .46, B. .35, Relief height .10. Introd. § 17. Fig. 67.

Found with **228 a** at the north end of the town at the foot of the Acropolis; formerly in the house of Elias Karagiannakes. The top of the relief is broken off: the figures stand out in very high relief, to accommodate them the relief has a semicircular base projecting in front. On r. is a female figure, Hygieia, standing *en face*; r. free leg: she wears a long chiton with a himation over it and sandals. Her body above her waist is entirely broken away. On the left also *en face* stands Asclepius clad only in a himation over l. shoulder and round his lower limbs: l. is free leg. His head is broken off: l. hand holds the himation together at the side: r. hand was dropped at the side against the background. Below it against the background is a coiled snake. The figures are in extremely



Fig. 67.

high relief, but are not undercut, or cut in the round at all. Good, spirited work; probably 3rd cent. B.C.

581. Dioscuri relief.

Rosso antico. H. .28, B. .49. Introd. § 10.

Formerly in the house of N. Antonopoulos in Gytheion Street, under which it was found. The Dioscuri are shown in profile facing one

another on horseback: both they and their horses are in exactly symmetrical positions. Their inner hands rest on their horses' necks (holding the reins?), their outer hands hold spears: their legs on the other sides of their horses do not appear. They have long hair, and each wears a pileus: both are entirely nude. Rather flat relief, but the forms are rounded. Ordinary work of the imperial period.

582. Bearded Hermes: Herm.

H. .20.

Found with 580 and 228 a. Introd. § 15.

Upper part of head alone remains, and that is very badly damaged. It was bearded: the hair is filleted and seems to have been arranged in a triple row of tight curls on the forehead; behind the ears are the beginnings of long grained locks that fell down over the shoulders. Eyes, cheeks, and forehead, so far as can be seen, well rendered. In all probability a replica of the Hermes of Alcamenes, cf. 57.

583. See MISCELLANEOUS ANTIQUITIES.

584. Lion's head: gutterspout.

L. .28, H. .25.

Formerly walled in in a house on the road to Gytheion. Ordinary late decorative work.

585. Lion's head: gutterspout.

L. .17, H. .10.

Similar work: much broken.

586. L. hand.

H. .12.

Portions of thumb and three fingers resting on the top of a circular object, which has a profiled edge. In the back of it is a dowel hole.

587-587 b. See MISCELLANEOUS ANTIQUITIES.

588. Relief, votive to Dioscouri.

Bluish marble. H. .44, B. .34. Introd. §§ 10, 11. Fig. 68.

Found at Riviótissa in vineyard of Zavras. At the bottom is a piece left rough to set in the ground; from the centre of the bottom edge a semicircular 'root' (now broken) projected. From the ground strip rise two broad parallel vertical beams on each of which is a snake curling upwards. These are joined at the top by a broad horizontal beam whose rounded ends overhang, and are decorated with a hand-like floral ornament: in its centre is a lotus bud. At half their height the vertical beams are joined by a narrow horizontal cross beam. From this spring two parallel and equidistant narrow vertical beams¹ joining the top horizontal beam either side of the lotus. This construction represents the *δόκανα* of the Dioscouri.



Fig. 68.

¹ Miss Harrison suggests to me that the nearest parallel to these *δόκανα*, especially the additional vertical beams (not present on the Verona relief, Introd. § 10, fig. 14), is to be found in the type of the Temple of Aphrodite at Paphos, shown on some Cypriote coins, where the development from two upright pillars is clear: *v. B. M. Cat.* Pl. 15, 16, 17, 25, p. cxxvii seqq.

589. Grave relief.

Blue marble. H. .48, B. .28. Introd. § 21.

According to Georgiades found outside the Museum. Broken in two, and lower half missing. Decorated at top with gable and acroteria which are not cut out, cf. 564. It shows a youth in three-quarter profile to l., clad in long chiton and himation over l. shoulder and round the lower limbs: r. hand is held out in front and dropped slightly, l. holds the himation at the waist. All below the waist is lost. The eyes are rendered plastically. Very bad work of imperial period, not earlier than 3rd cent. A. D. Each side of the head is the inscription:—

ΠΑΝΚΡΑ
ΑΣΠΑΝ
ΤΙΔΑΝΤ
ΟΝΗΡΩΑ

ΤΙΔ
ΚΡΑ
ΟΝΥ

Πανκρατίδ-
ας Πανκρα-
τίδαν τὸν υἱ[ι]-
ὸν ἤρῳα.

The execution is careless and the letters are hard to decipher. Possibly ὕόν was written, as often. For the formula cf. 251 and Collitz-Bechtel 4507.

590. Youthful statue.

H. .70.

Head, r. forearm, l. arm, and r. leg from knee broken off. L. leg was free leg: wears chlamys fastened on r. shoulder with a fibula, it covers l. shoulder and side, and at r. side it is drawn forward to rest on the top of the tree-trunk support on that side: r. arm rests on it: against the front of the support some uncertain object. On to each shoulder fall the ends of two long, wavy, silky locks. Soft, fat forms moderately well rendered. Ordinary work of the early imperial period.

591. See INSCRIPTIONS.**592. Female head.**

H. .12.

Much damaged, especially the face. Hair centre-parted, and waved back to a chignon behind; in front it is drawn up into a corymbos. Features of an expressionless, ideal type. Moderate work not earlier than the 1st cent. B. C.

593-595 a. See MISCELLANEOUS ANTIQUITIES.**596. Grave relief.**

H. .12, B. .08. *Amer. Journ. Arch.* 1893, p. 422, c.

Small fragment only. It shows the thighs and lower part of body of a female figure clad in a long chiton and a himation over her l. shoulder and round the lower limbs. The l. hand holds the himation on the hip: r. free leg. Ordinary work of the imperial period.

597. R. elbow.

L. .12 and .09.

From a statuette: elbow and adjoining parts of upper arm and forearm.

598-599. See INSCRIPTIONS.**600. Chthonian deity enthroned: statuette.**

Blue marble. H. .40. D-M. 3. *Arch. Zeit.* 1181, p. 297, pl. 17. 3. 3a. Fig. 69.

Found at Magula, where it was formerly in the house of Panagiotis Thaniotes. The god is seated on a high-backed throne: his head is broken off, and in the neck is a dowel hole. The arms rest rigidly on the arms of the chair; the legs and feet are held perfectly stiff side by side (the base projects a little in front to accommodate them). The whole body is wrapped in a long, clinging garment, with no rendering of any detail.

The legs of the throne splay out a little at the bottom, and on either side of the throne is a seated animal, a dog (?), which serves to support the low arms. The back is merely roughly blocked out. The whole figure is badly weathered. The body is very thick and the chest well developed:

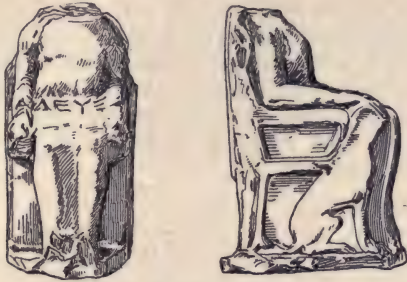


Fig. 69.

in proportion the torso is too short: the shoulders are broad, and the arms and legs well developed, but too thick. It is a good example of archaic art, and must date from the 6th cent. Across the thighs of the figure is an inscription for which see INSCRIPTIONS. Introd. § 14.

601. Eros riding a dolphin, with part of base.

H. .25.

From the same house as 600. Only head and body of dolphin, and legs and hips of Eros remain. The dolphin's head is distinguishable, but much is worn. Probably part of the decoration of a fountain; or it might have been an attribute on the base of an Aphrodite statue. Ordinary work of the imperial period.

602. Statuette base.

Pentelic (?) marble. L. .15, B. .08.

From the same house as 600 and 601. Half of base only: on it the l. foot, and by it the support of a statuette.

603. Base of Apollo (?) statuette.

Pentelic (?) marble. L. .22. D-M. 27.

Formerly in the house of Panagiotes Ritzinas at Magula. On it two feet wearing sandals: by the left foot an omphalos covered with a fillet net, by the right a tree trunk with a snake round it. Perhaps the base of an Asclepius statuette.

604. Grave relief.

Bluish marble. H. .15, B. .23.

From the same house as 603. Broken above and below: only central portions preserved. It shows a youth standing *en face* (neck to ankles): he wears a chlamys over l. shoulder: l. arm is uplifted, r. hand rests on the hip, and holds a torch (?) leaning against his arm: the r. is the free leg. By r. side is a circular altar. Fair work: not earlier than 2nd cent. B.C.

605. See INSCRIPTIONS.

606. Seated male statuette.

Bluish marble. H. .22. D-M. 91.

Formerly over door of K. Georgopoulos at Magula. Headless and much weathered. Seated on plain, high-backed throne with low arms. Nude but for himation over l. arm and shoulder and round the lower limbs. Feet rest on footstool: r. arm on arm of throne, l. on knee. Inferior work of imperial period.

607. Base with support decorated with relief.

H. .26. D-M. 179.

Formerly at Magula in the house of Mavrikiotes. Support probably of l. foot; just below breakage of support are claws of a lion's skin hanging down. On the front of the support at the bottom a boy is shown seated in profile to l.: his head is upraised; his r. arm held up; his l. arm serves to support him, the hand resting on the ground; r. leg is over l. Behind him in profile to r. is a doe resting beside him, her head is turned back towards the boy. Probably Telephus and the doe: possibly also the support of a statue of Heracles. Imperial period. Sketchy work. Similar base to a Heracles from Stadium at Athens is figured in Pacciaudi, *Mon. Peloponnesia*, I, p. 135.

608. Cybele statuette.

H. .28.

Formerly at Magula in the house of N. Stathopoulos. Head, r. arm and shoulder broken off, also l. forearm: badly weathered. Seated on plain, high-backed, but armless throne. Clad in long chiton and himation over l. shoulder and round the lower limbs. Her feet rest on a footstool. Her l. arm probably rested on her lap on the head of a small lion (?) *couchant* to the right. Moderate work of early imperial period.

609. Fragment of a tree trunk with a left hand.

L. .23.

The tree trunk is encircled with a vine: against the side of it, clasping it, is a l. hand (female?). Ordinary work.

610. Archaistic herm.

H. .38.

Formerly at Magula in the house of A. Grammatikakes. Broken off by holes for arms, and at the top of the neck; and of this part the whole r. side is broken away vertically. Remains of a long curling lock on the l. shoulder, and of oblong mass of hair, rendered by fine, wavy strands, falling down the back. Cf. 57 and 582.

611-612. See INSCRIPTIONS.**613. Votive relief (to Dioscuri?).**

Blue marble. H. .82, W. .49. Intro. § 10.

Found in the ruins of the house of Vrachnos, when it was destroyed. Topped by plain gable. It shows two tall amphorae with smallish curved handles, long bodies, and low, conical lids standing side by side. Seems to be work of a good period. Cf. 7, 291, 356, and 575.

614. Relief: suovetaurilia?

H. .50, W. .52, D. .10. D-M. 264. Conze-Michaelis, *Ann. Inst.* 1861, p. 137.

Found in the same place as 613. Incomplete, and very badly defaced: all the high relief has been purposely chiselled away. On r. is an ox standing in profile to l. Before the ox was something in high relief. In front of the ox appears, also in profile to l., a ram whose head and fore-quarters alone are visible. Behind the ox stands a figure (?) facing to l. clad in a long chiton and himation; l. arm seems to have rested on the ox. Facing these figures stands in profile to r. a horse (slab broken through behind its fore legs): on it appear traces of a rider, and above it in the background a wing. It seems to have been a portion of an imperial

triumphal frieze: this slab then showed the victorious general crowned by Nike, and the *suovetaurilia*¹. It probably dates from the 1st cent. A.D. Introd. § 19.

615. Funeral feast relief.

Pentelic (?) marble. H. .35, B. .22.

Formerly walled up in the house of (?) (Philios left a blank for the name which he never filled in). Originally a rough semicircular shape, now the r. hand half is missing. It shows standing on the r. a boy *en face* (head and feet in profile to l.): his l. arm hangs at his side with elbow bent outwards: he is clad in a short chiton girt at the waist. With his r. hand he takes by l. arm a girl standing at his side *en face*: she wears a similar chiton: her r. arm is dropped at her side. Over their heads is a snake leading to the r. Bad work: imperial period.

616. Draped female statue.

H. 1.70.

Found on the land of Kechagias, near the road from Sparta to Castaniá. Head missing, was set in. Clad in long chiton, and himation over both shoulders and round the body. L. free leg: r. hand holds himation together on chest: l. hand dropped at side holds some uncertain object (flowers): shoes on feet. Fair work of early imperial period.

617-628. See INSCRIPTIONS.

629. Male torso.

Fine (Pentelic?) marble. H. .42. Introd. § 16.

Head and arms broken off, and all below the waist missing. A long, curly lock falls on each shoulder. The r. shoulder is dropped, and the l. raised: the head was inclined to its l. Broad chest, well modelled. Good work, after 4th cent. original: imperial period.

629 a-648. See INSCRIPTIONS.

649. Youthful male torso.

H. .33. D-M. 109.

Formerly in the house of Tsakonakes (originally the house of N. Neoneles). Head, arms, and legs broken off. L. free leg: l. arm was raised: r. arm was dropped at side, remains of support on thigh. Fair work: strong forms, well modelled with some exaggeration. Probably of the early imperial period, after 3rd cent. original.

650. Seated female statuette.

Bluish marble. H. .19.

From the same house as 649. Head and hands partly broken away. The figure is seated in a stiff, symmetrical position on a plain, armless, high-backed throne. She is clad in a long, sleeved chiton, and a himation wrapped tightly round the lower part of the body. The arms are laid on the edges of the seat: the feet and legs are held close together. Inferior work of imperial period: after an archaic cult type (?).

651. Grave relief.

Blue-grey marble. H. .36, B. .32.

From the same house as 649 and 650. Gable-topped stele with acroteria: in centre of gable a rosette. It shows a youth standing *en face*; he is clad in a chiton, and an ample himation over both shoulders and wrapped closely about the body: his r. hand holds the himation together on the chest, the l. hanging at the side holds a roll: all below the thighs is missing as the relief is there broken across horizontally. By r. side appears the head of a snake. On his l. appear three things, a staff leaning against a tall vase (body in shape of a half oval) with a semicircular handle across the top, and an uncertain grooved object. Ordinary work of the imperial period.

¹ Rouse (*Gk. Votive Offerings*, p. 25) calls it a hero relief.

652. Sarcophagus, Bacchic.

Fine (Pentelic?) marble. H. .50, B. .25.

Formerly in the house of Papagiannopoulos. Fragment only. Background of vine loaded with grapes. To l. a satyr (l. hand, legs, and r. arm lost) in profile to l.: his head is turned back downwards to his l.: his r. arm held a pedum (visible) over his head: on his l. shoulder traces of another figure. Behind him against the background a r. hand holding a hollow stem: above this and to r. is a l. arm (female) supporting a wicker basket (*liknon*) filled with fruits. This *liknon* is against the overhanging edge over which runs the vine background. Moderate work: 2nd cent. A.D.

653. Semicircular relief.

Di. .57.

It was formerly in the house of S. Karagiannakes. In shape three-quarters of a circle. In centre depression marked by a moulded rim: in this inner circle to l. in profile is a stag being pulled down by a lion (?) which has jumped on its back from behind. In the outer ring four animals: two wolves (?) on l. side in profile to r., two stags on r. in profile to l. Much weathered; good decorative work of imperial period.

654. Semicircular relief: Gorgoneion (Acroterion).

Blue marble. Di. .32. D-M. 18. *Arch. Zeit.* 1881, p. 282, pl. 17, 1. F-W. 56. Roscher, I, 1716, III, 2394. Furtwängler, *Coll. Sabouroff*, p. 57. *Introd.* § 14. Fig. 70.

Found to the north of the town: formerly in the house of Diamantopoulos. Similar in shape to 653. Surrounded by a broadish moulded, round



Fig. 70.

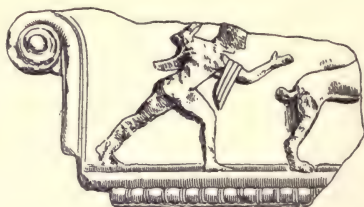


Fig. 71.

border is a central depression: in this is the gorgoneion. Above a low forehead the hair stands up in regular flame-like locks: the eyes project from below raised brows: the nose is snub. Horns above forehead(?). A mouth stretched open shows a tongue protruding between two rows of projecting teeth: the chin is sharp. The shoulders are broad, and the neck is thick: there seems some trace of drapery on the bust. From behind each ear fall two thick, woolly locks so plaited as to resemble strings of beads. Long, rounded projection behind to attach it: it seems to have been used architecturally, and for an apotropaic purpose. Good characteristic work of the late 6th or early 5th cent. It is interesting to contrast it with the gorgoneion on 563. The brown colouring is modern.

655. Pilaster capital, decorated with relief.

H. .30, L. .54, D. .11. Height of volute .09. Schröder, *Ath. Mitt.* 1904, p. 32, pl. 2. *Introd.* § 14. Fig. 71.

From the church of Hagios Nikon at Slavochori. Broken away at the top and on r. side. Also, as explained by Schröder, the lower l. corner is worked to admit of a corner-piece being fastened on to complete the pilaster in that corner: it was attached by a swallowtail clamp. In the under side is a square dowel hole. The relief field is bordered by a narrow (inside) and a wide fillet, which at the upper l. corner curl into a simple volute. The narrow border outside the wide fillet is at the bottom replaced by a beaded fillet, or astragalus. The bolster is thicker towards the front: and this thicker part is separated from the rest of the bolster, which is otherwise quite plain, by a scotia and an angular torus.

On the relief field is shown in high relief a male figure (Heracles) running to r. in pursuit of a deer whose fore quarters are missing. He wears a chlamys over both shoulders: it is not fastened and both ends hang down to front in the precise archaic fashion: the arms are held upwards and outwards, and the whole body is inclined towards the deer. This represents Heracles' pursuit of the Ceryneian hind. As regards the scene itself, no similar representation of this labour of Heracles is known either in archaic or later art. From the style of the relief it would date from the early 5th cent. Schröder places it in the 6th cent. from the form of the volute to which the nearest analogies are found in early Ionic architecture¹. On the other hand the actual shape of the capital most resembles late pilaster capitals from Didyma, Pergamum, Magnesia ad Maeandrum, and Priene². Schröder attempts to show a connexion between the style of this relief and early Ionic art³: from this he conjectures that this capital formed the head of one of the supports of the Amyclaeon throne, since Slavochori is not far from Hagia Kyriake (the site of the Amyclaeum), and it is known that Bathycles, the artist, was a native of Magnesia ad Sipylum. This conjecture does not seem probable. The capital is a more developed form of an early Ionic pilaster capital of which 763 is an example. Similar capitals are at Palaea Episkope by Tegea, and in a Turkish fountain at Mistrà (with a lotus and palmette ornament). The Maeander valley group shows its fully developed form: an Italian version is found in some Pompeian *capitelli figurati*⁴. This type is therefore not purely 'Ionic,' but was common to all Greek architecture. Possibly 39 a, 139, 140, 141, 299, 734, 745, 759 (16), show its latest development.

656. Youthful male torso: statuette.

H. .50.

Formerly in the house of B. Zerveas. Head, both forearms, and legs from above knees broken off. R. arm hung close to side, support on thigh; r. free leg: wears chlamys buttoned on r. shoulder, its tail fell forward over the bent l. elbow. Good, strong forms: anatomy well rendered: pubes indicated. Good work of the early imperial period: possibly a copy after an original of the 4th or 5th cent.

¹ Ephesus, *J.H.S.* 1889, p. 9. Cyzicus, *Brit. School Annual*, 1901-2, pl. 6. Neandria, Mytilene, Perrot, vol. vii, pl. 52, figs. 275, 276.

² Bötticher, *Tektonik*, pl. 37, 39. Wiegand-Schrader, *Priene*, figs. 101-103. Kohte-Watzinger, *Magnesia a. M.*, fig. 171.

³ Cf. Homolle, *B. C. H.* 1900, p. 427.

⁴ Mau, *Pompeii*, fig. 254, p. 431.

656 a. Male torso: statuette.

H. .12.

Formerly in the house of Leopoulos, where also were 657-675. R. side of chest with r. shoulder: chlamys knotted round neck. Ordinary work: imperial period.

657. Male torso: statuette.

H. .35.

Torso only. At back of neck remains of a fillet. On r. side of chest a support. Well-developed muscles on chest and stomach, and rather exaggerated. L. free leg. Fair work after a 4th or 3rd cent. original.

658. Male torso: statuette.

H. .17.

Torso only: navel to neck. On the shoulders the ends of two curly locks each side. Strong forms, well modelled, though rather fat. R. shoulder slightly higher than l. Fair work of the early imperial period.

659. Bacchic statuette: male.

H. .32.

Only left legs to ankles, and stomach of a young male figure. L. free leg: by l. leg a tree trunk with a vine twining round it, on top of it rests l. hand. The whole figure is supported behind by a square pilaster. Common decorative work of imperial period.

660. Draped female statuette.

Pentelic marble. H. .42. D-M. 125.

Formerly in the house of Leopoulos. Head, r. foot, and l. arm broken off. Clad in long, high-girt chiton with a himation over l. shoulder and round the lower limbs. R. free leg. The r. hand holds against the thigh a cylindrical object with a hole bored in each end. Common work of imperial period.

661. Draped herm.

Pentelic (?) marble. H. .15.

Head, r. arm and bottom of shaft broken off. The shaft gradually narrowed towards the bottom. Clad in short chiton, and chlamys over both shoulders, fastened on r. shoulder. L. arm rests on the chest. Ordinary work of imperial period.

662. Draped female statuette.

H. .27.

Base, and feet and ankles only. R. foot broken off: clad in long chiton: wears shoes. Ordinary work: imperial period.

663. Statuette base.

L. .11, D. .12.

L. hand end broken off. Towards l. edge the two feet (the l. the more advanced) in such a position as to show that the figure leant on a support on its l. side.

664. Statuette base.

L. .12, D. .10.

Front edge profiled. Two feet, r. foot advanced: by r. foot base of square support; by l. foot broken base of uncertain object. Cf. 603.

665. Dioscuri relief (?).

Blue marble. H. .17, B. .17. Introd. § 10.

Small fragment only, showing a horse's head in profile to r.: it is bridled. Ordinary work of the imperial period: cf. 8, 9, 15 a, 202, 291, 319, 356, 490, and 581.

666. Grave relief.

Blue-grey marble. H. .35, B. .35.

Broken in two horizontally, and upper portion lost. It shows a draped male figure standing *en face*, head missing; clad in long chiton, and himation over l. shoulder and round lower limbs; l. free leg; r. arm stretched out at side held some uncertain object, l. arm holds himation together on the hip. Ordinary work of the imperial period.

667. Draped female statuette.

H. .20.

Fragment of torso only: clad in himation: very badly damaged, used in later times as building-material.

668. Ball.

Bluish marble. Di. .09.

Not a true sphere: grooved and ribbed: at top contracts to form a neck: hole bored through vertically.

669-672. See INSCRIPTIONS.**673. Draped male statue.**

H. 1.32.

Head, legs from middle of thighs, and l. hand broken off. Clad in long chiton, and ample himation (toga) over both shoulders. R. hand rests across breast: l. arm hangs at side: r. free leg. Ordinary work of the imperial period.

674. Dioscuri relief (?).

Bluish marble. H. .48, B. .40.

Broken above, and below, and a little on r. side. Plain border on l.: it shows the upper part of the body of a tall amphora with high curved handles. Cf. 613.

675. See MISCELLANEOUS ANTIQUITIES.**676. See INSCRIPTIONS.****677. Doric capital.**

H. .23.

To fit a shaft .36 in diameter: abacus rather flat. Found in front of the Museum.

678-680. See MISCELLANEOUS ANTIQUITIES.**681. Female head: fragment.**

L. .23.

L. eye, and hair over forehead only. Hair centre-parted, drawn back in wavy strands: on crown plaits heaped into a knob. Imperial period.

682. Grave relief.

Bluish marble. H. .90, B. .52, D. .28.

It shows a female figure standing *en face*: she is clad in a long, high-girt chiton, and a himation over l. shoulder and round the lower limbs. She has long hair falling down either side on to her shoulders. Her l. hand hanging by her side holds some fruits, her r. hand held out at the side makes an offering at a circular altar, round which twines a snake. Bad work of imperial period.

683. Hero relief.

H. .53, L. .61. Introd. §§ 3, 16. Fig. 11.

Bordered by square pilasters at sides, supporting a plain, flat gable: this border projects considerably. The relief is much damaged, and the bottom part is missing. It shows a bearded hero, seated in three-quarter profile to l. The chair on which he is seated has a round back supported by two vertical supports rising from the back of the seat. He is clad in an ample himation over his l. shoulder and round the lower limbs. His

hair is filleted, and it and the beard are rendered by crisp, tight, curling locks. The face unfortunately is badly damaged. The l. arm rests on the back of the chair; the r. arm is stretched out in front, and holds a cantharus. From behind the god's arm a snake rises and bends down its head to l. to drink at the cantharus. Good work; certainly belonging to the 4th cent. B.C.

684. Circular base : decorated with relief.

H. .62, Di. .32.

Found on the land of Matallas. Similar to 191 seqq., but unfluted. However, on the front of the shaft there is shown in relief a winged youth. He stands *en face*; l. is free leg and is placed in front of r. He leans against a pillar on a high base on his l. side: l. arm hanging down holds a wreath: his r. hand rests on his l. shoulder, and his head is turned towards that side. There is a chlamys hanging from the l. shoulder. Rough work and badly weathered, so that details are not distinguishable: design good. Ordinary local work of imperial period.

685. See INSCRIPTIONS.

685 a, b, c. See MISCELLANEOUS ANTIQUITIES.

686. Right shoulder of statuette.

L. .22.

686 a. Right shoulder of statuette.

L. .17.

Slightly larger than 686.

687. Fragment of drapery.

L. .18.

Am. Journ. Arch., 1893, p. 423, f.



Fig. 72.

688. See MISCELLANEOUS ANTIQUITIES.

689. Votive relief to Apollo.

Blue marble. H. 1.76, B. .82, D. .20. Tsountas, 'Εφ. 'Αρχ., 1892, p. 78. Schröder, *Ath. Mitt.*, 1904, p. 24, fig. 2. Fig. 72.

From the Amyclaeum. Gable-topped stele. The whole of the relief, including the ornamentation of the gable, has been carefully chipped away, very probably by Christians. The gable carries acroteria, the central one being .11 high. The relief field is in two bands.

A. Upper band. On l. standing in profile to r. is the archaic statue of the Amyclaeon Apollo, helmeted and holding spear and bow as described by Pausanias¹ and as represented on the Lacedaemonian coins ascribed to Antigonos Doson (229-220 B.C.)². Before the god stands an altar, and on the r. is seen a man drawing a bull towards the altar.

¹ III. 19. 1.

² Imhoof Blumer—Gardner, *Num. Comm. Paus.* N. xvi.

B. Lower band. Five female figures are discernible. The first (from l.) is dancing: the second and third are probably dancers resting (not spectators as suggested by Schröder). The fourth, as shown by the plectrum in her r. hand, is a lyre player, also resting. The fifth is a flute player.

Below the lower band is an inscription, for which see INSCRIPTIONS. Work of the 3rd cent. if the inscription is dated correctly.

690-691. See INSCRIPTIONS.

692. Right hand of statuette.

L. .09.

693-705. See MISCELLANEOUS ANTIQUITIES.

706. Female statuette: nude.

Fine, soapy marble. H. .10.

Upper part of torso and l. arm only. Dowel holes in stumps of neck and r. arm. L. hand held against the shoulders a cornucopia (?): drapery also hangs over l. elbow, which seems to have been supported on a pillar. Ordinary work of imperial period.

707. See INSCRIPTIONS.

708. Sarcophagus.

L. 2.00, H. .85. Short sides, L. .85.

Found at Kalogonià. The top of the l. end is broken off, and so is the l. end of the top of the front. The back is unworked: the ends have rough hewn borders at top and bottom. The front has a rough profiled border below, and the top is decorated with a garland of fruit and flowers. At the four corners stand bearded Herms, himation held round the shoulders by the r. hand, and in the l. hand an aryballos (?). On l. end is a winged sphinx standing to r. with l. fore paw raised over an uncertain object. On the front, first on l. is a youth (A) seated on the ground (back to the spectator) supporting himself on his r. arm, just floored in a boxing match, and raising his l. arm to keep off the victor (B), who with r. foot on A's r. thigh, attacks vigorously (all above his waist is lost). Behind them is seen an uncertain figure, a referee. Next is another youth (C) seated as A, and with his l. arm keeping off the attack of his victor (D), who, standing across his legs boxes at him actively. Then stands a referee (E) to the l., watching this last contest and holding his staff of office in his r. hand: he wears a himation about his shoulders. Next is seen a youth (F) beaten to knees and fallen forward on the ground to r.; his victor (G) kneels on his back, and, holding him down with his l. hand, hits hard with his r. Lastly stands *en face* a victor (H), (himation over l. shoulder and body) holding a palm branch in l. hand. On the r. end, first on l. are two youths wrestling and just about to close; the one on l. has his l. arm round the other's back, and is about to clasp him in front with the r. arm; the other has his r. arm round his opponent, and his l. at the side. Finally is a youth as a hoplitodromos running in profile to l. Rough work; coarse execution: not earlier than 2nd cent. A.D. Cf. *Gall. Giustiniani*, ii. 124.

709. Draped female statue.

H. 1.55.

Formerly in the house of Vamvakides. Head (which was set on, dowel hole in neck), l. arm, and r. hand are missing, also the feet, which apparently were set on. Iron

dowel in base. Clad in long chiton, and himation over both shoulders: r. free leg: r. arm laid across waist. Flat work, drapery badly rendered. Common work of imperial period.

710. Asclepius.

H. .65. Intro. § 16. Fig. 73.

Formerly in the house of Vanilakes, which is near the Europa mosaic, and possibly was part of the decoration of the baths (?) on that site. Head, r. arm, l. hand, and legs from above knees wanting: dowel holes in stumps of neck and arms. L. arm dropped, r. raised; clad in himation over l. arm and shoulder and round the legs: l. free leg. Good work, forms of body strong, but somewhat fat: drapery well rendered. A good copy of the early imperial period after 4th cent. original.

711. R. elbow.

L. .14.

Elbow and part of forearm; formerly in the gymnasium.

712-713. See INSCRIPTIONS.

714. See MISCELLANEOUS ANTIQUITIES.



Fig. 73.



Fig. 74.

715. Frieze fragment.

Bluish marble. H. .38, B. .30. *Amer. Journ. Arch.* 1893, p. 423, h.

It shows a tall two-handled cup between an acanthus stalk on its l. and a small lion's head on its r. Cf. 36, 37, and 38. Common, decorative work of imperial period. Similar fragment walled up in 39 Otho Street. It also resembles the small metopes of the altar entablature built into the old Metropolis at Athens.

716. Slab of frieze.

H. .75, B. .90.

In centre at top a bucranium (Roman type, a skull), from either side hangs down a garland of fruit and flowers. The pattern must have been continued on other slabs at the sides and bottom. Ordinary work: imperial period.

717. Amazon frieze, with triglyph.

Bluish marble. H. .50, L. 1.33. D-M. 240. Fig. 74.

Formerly over the door of the house of Kopsomanikos. Two metopes each .50 long, between them a triglyph .33 wide. In l. metope is seen a nude warrior advancing with r. leg (drapery over l. shoulder and arm); his r. arm raised to strike the Amazon fallen before him. She is beaten to her knee (kneeling on r. knee, l. leg stretched out in front); leans back

supporting herself on her r. arm, holding up her l. to protect herself. She wears a long-sleeved chiton, a himation rolled round the waist trunk, hose, boots, and a Phrygian cap with a long tail hanging down the back; her l. breast is bare; on her l. side she wears a quiver. The r. metope shows two Amazons similarly clad. One on l. is *en face*, and running to l.: her l. arm is raised in front of her, and her r. stretched out behind. The other (with a cloak fastened on her shoulders behind) is in three-quarter profile to l., has the r. leg advanced, and holds up both hands in front of her, palm upwards. This scene is inexplicable. All four heads have been broken off. Good design: inferior work: not earlier than the 1st cent. B.C. The scene on the l. metope is derived from the type shown by two slabs of the Mausoleum, 1006 and 1014.

718-721. See INSCRIPTIONS.

722. Youthful male torso.

H. .34.

Stomach and hips only: navel ellipsoid: l. free leg: fat forms, but not bad work. Imperial period.

723. Youthful male torso.

H. .18.

Found in the foundations of the new prison. Stomach and hips only: l. free leg (?): navel circular: remains of support on l. flank. Fair work of imperial period.

724. Female torso.

H. .33.

Found with 723. Upper part only, all below waist wanting: badly defaced: a long curling lock falls on each shoulder. Inferior work of imperial period.

725. Relief: Aphrodite.

H. .24, B. .21.

Found at Magula. The goddess stands *en face*, and semi-nude: her head and feet are broken off. The l. leg is free; the r. hand rests on the hip; she leans on her l. elbow on a pillar by that side: she wears a himation round her hips and legs. In the top r.-hand corner are the thighs and torso of a flying Eros. Inferior work of imperial period.

726. Youthful male torso.

H. .25.

Neck to navel only: a long curling lock on each shoulder: r. arm was close to side, l. extended. Soft forms, but rendering hard. Imperial period. It was found on the land of M. Limberopoulos at Karavas.

727. Sleeping satyr: fountain figure.

H. .24, L. .55, B. .28. Introd. § 22.

Found near the Eurotas, close to Aphisù. R. leg and forearm broken off. He lies, with a nebris over his l. shoulder, on his l. side. The r. hand held a syrinx on the ground in front of him. His head rests on his l. arm which lies on an askos: there is a hole in the front of the askos from which the water flowed, the part of the base under the askos is hollowed out. He has pointed ears, thick, woolly hair, fat features, and a swollen stomach. A favourite motive for a fountain, a drunken satyr fallen asleep on his wine skin, and, by the weight of his head, forcing the wine to escape. Imperial period.

728. Colossal head of Dionysus.

H. .42. Perhaps D-M. 53. *Expéd. de Morée*, ii. pl. 42. v. p. 81.

Hair centre-parted, and drawn back in regular waves: top and back of head not worked: from behind r. ear a lock fell forward. Round the head a wreath of ivy. High, open, noble features, but almost totally defaced: deep-set eyes, and fat cheeks. A fair copy of the imperial period of a 3rd cent. type. It was found at Mistrà. Two dowel holes (modern) on top of head.

729. Dionysus and satyr.

H. .57.

It shows Dionysus standing nude: l. free leg: he has long hair which falls on to his shoulders: his r. hand rests on his head: he leans to the l., and his l. arm is placed round the shoulders of a satyr by his side. The satyr's r. arm is round Dionysus' body; his r. arm held a pedum; he is advancing to his l. with the l. leg. Both heads are badly damaged. The group is in high relief against a small square pillar, with projecting square plinths at top and bottom. It has a square hollow at the top, and is architectural: ordinary work of imperial period. For the type see 303.

730. Portrait head.

H. .35.

Found at Kladà. Young; short, crisp, curling beard and moustache; hair long in coarse strands: made to set in a statue: eyes plastically rendered. Ordinary work of 2nd cent. A.D.

731 a. Frieze block.

L. 1.88, H. .20.

From the church of Prophetes Elias at Slavochori. Decorated with lotus bud pattern. This, 732 and 733 are from the Amyclaeum.

731 b. Similar fragment from same frieze, with same ornament.

L. .50, H. .20.

From Hagia Kyriake. Fragments similar to the above two exist in the Museum at Mistrà, and at the church of Hagios Georgios at Gunari.

732 a, b, c. Three fragments of a frieze.

Bluish marble. Length respectively, .59, .56, .30, H. .20.

From Hagia Kyriake. Decorated with a pattern of a lotus bud and an anthemion alternately.

733. Architectural fragment: cornice slab.

H. .25, L. 1.06, D. .72.

From Hagia Kyriake. Five fragments. Plain mutules: three overhanging members, the upper having a horizontal line along its centre.

734. Pilaster capital.

H. .43, L. .55, D. .23.

Wider at top than bottom; decorated with an acanthus plant whose leaves and stalks at each side enclose a circular depression with a moulded rim in which is a small rosette: cf. 39 a.

735. Decorated support.

Bluish marble. H. .50, L. .47, D. .28.

Profined edge at top: at each corner a lion's foot with curved leg decorated with an acanthus leaf above: between them an anthemion over an acanthus leaf.

736. Byzantine capital.

Bluish marble. H. .23, Di. .22.

A square profiled plinth on top. The abacus is ornamented with a row of lancet-shaped leaves above a row of acanthus leaves. The centre of one side (the back) is left rough. Good work. Similar capitals at Mistrà in the Metropolis and in the Museum.

737. Archaic capital: Ionic type.

Bluish marble. H. .23. Fig. 75.

Oblong shape to fit a shaft .18 by .16. On front and back a pomegranate flower between two acanthus volutes; above is a leaf ornament. At the sides the bolsters are ornamented with four pointed leaves hanging downwards: cf. 731-733.

738. Frieze.

Total length, .28, H. .11.

Three fragments, with a simple anthemion ornament.

738 a. Architectural (?) fragment: Byzantine.

H. .10, L. .10.

Corner of a square slab; on it is a circle with a profiled rim within which is a leaf pattern.

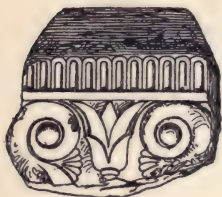


Fig. 75.



Fig. 76.

739. Byzantine relief.

H. .36, L. .32. Introd. § 24.

Fragment; top r. corner. Within a profiled border a peacock erect standing on a vine. Good, characteristic work. Somewhat similar relief in Museum at Mistrà. Fig. 76.

740. Volute of Ionic capital.

Di. .16.

740 a. Relief from Sarcophagus or altar: two fragments.

Total height, .54. Total length, .38.

Bucranium (Greek type) with olive garland hanging from it: imperial period.

740 b. Similar fragment.

L. .25, H. .36.

Fruit and flower garland; bucranium not visible: imperial period.

740 c. Similar fragment.

L. .34, H. .22.

Bucranium (Greek type) with piece of wreath: imperial period.

740 d. Tree trunk : fragment.

H. .20.

Bottom part of a support for a statue.

741. Door moulding (?).

Bluish marble. H. .50.

Plain profiled edge.

742. Grave relief.

Blue marble. H. .30, B. .20.

Upper l. corner, and r. upper and lower corners broken off. It shows a male figure standing *en face* in chiton and himation as 564, the r. being the free leg : the head has been purposely chiselled out. Imperial period.

743. Byzantine capital.

Bluish marble. H. .18, L. .61, W. .48.

Ends of long sides decorated with slightly hollowed semi-ellipses. One short side is ornamented with seven leaves with blunt round points, the other with three broad sharp-pointed leaves.

743 a. Fragment of similar capital.

Bluish marble. H. .22, L. .42, W. .52.

Long sides as 743 : the one short side left has three narrow and two broad, sharp-pointed leaves with arrow heads between.

744. Grave relief : fragment.

Bluish marble. H. .15, B. .13.

Top only of a naiskos-shaped stele, a gable with acroteria supported by plain antae (.05 deep).

745. Architectural fragment : Byzantine.

Bluish marble. H. .57, L. .57.

Corner of a flat slab with edges cut obliquely : on one side the outline is curved.

746. Byzantine pilaster capital.

H. .19, L. .21, B. .24.

Square plinth above : plain abacus rounded, to fit a shaft in the shape of a half ellipse.

747. Architrave (?) block.

L. .50, H. .20.

Three overlapping members : then above a beaded fillet a leaf ornament.

748. Pilaster capital.

H. .37, B. .44.

Similar to 734 : cf. 39 a.

749. Bowl.

H. .16, Di. .33.

No bottom : four small plain handles on rim.

750. Door moulding (?).

H. .35.

Cf. 741.

751. Architectural fragment.

Sandstone. H. .10-.15, L. .50, D. .37.

From a cornice (?).

752. Doric capital.

L. .40.

Fragment.

752 a. Doric capital.

L. .42.

Fragment.

753. Ionic capital.

L. .57, H. .22.

To fit a shaft .35 in diameter. In two pieces, and half missing. Ovolo projects and is flat: is ornamented with three eggs and an acanthus leaf at each end: three bands round bolster in centre. Imperial period.

754. Door jamb.

Rosso antico. L. .40, B. .20.

Rounded edge. Byzantine work (?).

755. Circular base.

H. .62, Di. .21.

Similar to 191, but unfluted: very common work of imperial period. In two fragments.

756. Architectural fragment.

Bluish marble. H. .18, L. .25.

Overhanging moulded edge.

757. Drapery fragment.

Bluish marble. L. .22.

Amer. Journ. Arch. 1893, p. 422, d.**758. Hydria.**

Sandstone. H. .41, Di. .44.

Neck and top of body only: curved handles ending in two plain spirals in relief.

759. Box containing following fragments (ordinary marble where not otherwise stated).

1. Piece of green granite. L. .27, B. .19.
2. Two diamond-shaped floor tiles: limestone. L. .23, B. .13.
3. Acanthus leaf, and volute in relief: medium marble. L. .21, B. .12. From
a Corinthian capital (?).
4. Egg and acanthus leaf from ovolo of Ionic capital similar to 753. L. .17.
5. Anthemion antefix. H. .18. Cf. 168.
6. Bluish marble shaft. Di. .09, L. .11.
7. Piece of a flat slab. L. .19.
8. Sword sheath of colossal statue (?). L. .28, B. .11.
9. Profiled corner of flat slab. L. .23, B. .11.
10. Flat slab with curling acanthus stalks. L. .20, B. .16.
11. Fragment of lion's leg support (?): acanthus leaves round top. L. .22.
12. Fragment of bolster of Ionic capital. L. .19.
13. Rim of bowl: egg and dart pattern. L. .11.
14. Nine triangular floor tiles. L. .17.
- 15 a, b, c, d. Four architectural fragments: plain mouldings: length, .17, .16, .20, .22.
16. Pilaster capital: anthemion between two curling stalks. H. .22, L. .34. Cf. 39 a.
17. Two whetstones (?); black stone. L. .22, .25, B. .13, .16. One side flat, the other rounded.
18. Byzantine capital: bluish marble. L. .17: fragment.

760. Box containing following fragments (ordinary marble where not otherwise stated).

1. Half acanthus bud similar to 151. L. .15.
2. Lower jaw of lion from gutterspout. L. .10.
3. Fragment of flat slab. L. .10.
4. Piece of moulding. L. .15.
5. Similar piece. L. .12.
6. Similar piece. L. .15.
7. Similar piece. L. .09.
8. Similar piece. L. .11.
9. Similar piece: rosso antico. L. .125.
10. Similar piece: rosso antico. L. .115.
11. Fragment of Doric capital. L. .22.
12. Acanthus stalk from Corinthian capital. L. .11.
13. Corner of plinth of Byzantine capital (Corinthian type). L. .12.
14. Piece of round moulding. L. .105.
15. Piece of leaf ornament. L. .085.
16. Piece of tree trunk. L. .09.
17. Leaf ornament from an anta capital. L. .13.
18. Shapeless fragment showing piece of circle. L. .12.
19. Frieze fragment: beaded fillet and scroll. L. .11.
20. Piece of support. L. .09.
21. Tree trunk. L. .26.
22. Ionic capital; half. H. .13, L. .32, Di. (?). Very flat; imperial period.
23. Relief(?) fragment. L. .20. Indistinguishable: rough work.
24. Plain anta capital: half. H. .17, L. .20.
25. Corinthian capital. Fragment: three acanthus leaves. L. .24.
26. Fragment of Byzantine floral relief. L. .18.
27. Frieze fragment: rosso antico: anthemion. L. .09.
28. Elbow of statuette (?). L. .07.
29. Acanthus leaf. L. .07.
30. Drapery (?) fragment. L. .12.
31. Corner of flat slab. L. .14.
32. Piece of tile. .12 square.
33. Top of Byzantine column. H. .15, Di. .095.
34. Fragment with garland (?) in relief. L. .24.
35. Relief fragment with acanthus leaf. L. .20.
36. Fragment of relief with quiver (?). L. .25.
37. Neck, and hair at back of head of small bust. H. .17. Face was set on.

761. Fragment of curved architectural member.

Bluish marble. L. .31, H. .16, D. .25.

761 a. Corner of slab.

L. .33, B. .15.

Byzantine work.

762. Doric capital.

Limestone. H. .28.

To fit a shaft .365 in diameter: flat and short abacus.

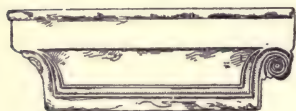


Fig. 77.

763. Pilaster capital.

H. .30, L. .77. Fig. 77.

Small volutes at corners, otherwise plain moulding: good work: 6th cent.; v. 655.

764. Handle of Bowl.

Rosso antico. L. .10.

Beaded rim: Silenus face on handle: fair work.

765. Fragment of sarcophagus lid.

H. .23, L. .70, B. .56. Introd. p. 130.

Cf. 51 b. Edge and figure on top purposely chiselled away. This shows l. end of the front of the couch. The front of the couch was divided into small oblong fields for relief ornamentation: two of these remain, that on l. shows a dog seizing a hare, the other a lion bringing down a stag. Ordinary work of imperial period.

766. Corner of sarcophagus lid.

H. .45, L. .60, W. .40. Introd. p. 130.

R. front corner. Rounded cornice; above that continuous scroll pattern all round. At the corner a nude boy (?) standing in the centre of an anthemion which spreads round on to each side. Imperial period.

767. Cornice block with gutter.

Bluish marble. H. .40, L. .60, D. .55.

Plain cornice overhanging plain consoles: above is a gutter decorated with an acanthus scroll and a lion's head waterspout. Ordinary work.

768. Cornice block.

Bluish marble. H. .26, L. .76, D. .23.

Plain mutules: edge composed of three overhanging members with a leaf ornament above.

769. Throne (former number 409 q.v.).

Bluish marble. H. .58, B. .38, D. .38.

Top of back broken off: very low arms grooved above: it splays out at the bottom in front, showing a cushion (?) plastically represented. Only one piece.

770. Byzantine relief.

H. 1.00, B. .70. Introd. § 24.

L. side broken off. Plain flat border all round. In the centre a cross with broadening ends surrounded by an ivy leaf in each corner: their stalks entwine at the sides. Good work.

771-771 a. See 51 b.

772. Byzantine column.

H. .65, Di. .18.

Decorated with flutes that curl round it obliquely.

772 a. Edge of cornice (?).

Bluish marble. L. .40, B. .35.

773. Cornice block, with guttae.

Slab of bluish marble. L. .50, B. .50, H. .10.

One side rough hewn: on under(?) side remains of guttae: a narrow vertical band with two flat guttae one at the top and one in the centre; above is a broad horizontal band which shows eight similar guttae arranged close together in two rows.

774. Cornice fragment (?).

Bluish marble. H. .20, L. .65, B. .56.

A corner: rough work.

775. Fragment of relief (?) architectural (?).

Bluish marble. H. .20.

On one side three curving lines: the rest is rough.

776-776 a. Two anta capitals.

H. .28, L. .51, D. .20, and .14.

Ordinary plain mouldings.

776 b. Lion's foot.

H. .08.

Dowel hole in bottom: broken above.

776 c. Architectural fragment.

H. .13.

Complete only on top and l.: on l. profiled border; on r. half a rosette and an acanthus volute.

777-787. *See* INSCRIPTIONS.**788-794.** *See* MISCELLANEOUS ANTIQUITIES.**795. Box containing thirteen small fragments.**

From the Amyclaeum. One is a piece of Byzantine ornament; another a piece of a bowl; another an architectural fragment showing a flame and tongue pattern; another a piece of a round table (?); and the rest unintelligible pieces of drapery or the like.

796-804. *See* MISCELLANEOUS ANTIQUITIES.**805.** *See* INSCRIPTIONS.**806. Hygieia, statuette with base.**

H. .41. Base .13 x .09.

L. leg free: clad in chiton and himation. Over l. shoulder a serpent curls downwards. Wears shoes. Head which was set on separately is lost; forearms (in stumps iron dowels) and hands broken off. Found at Magula by the house of M. Psychogaios, the donor. Imperial period, 1st-2nd cent. A.D.

807. Male head.

H. .05.

Bearded: hair waved and curled on edge of forehead and cheeks. Coarse, sketchy work: possibly a Zeus. Ordinary work of imperial period.

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TABLES

GIVING THE CONCORDANCE BETWEEN THE NUMBERINGS OF
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I. MUSEUM—DRESSEL—MILCHHÖFER.

Mus.	D-M.	Mus.	D-M.	Mus.	D-M.	Mus.	D-M.
1	6	51 b	234	103	26	288	265
2	4	52	81	104	157	289	46
3	8	53	147	105	65	290	231
4	12	54	115	106	108	291	210
5	21	55	104	107	78	292	138
6	259	56	54	108	107	293	45
7	204	57	55	109	70	294	257
8	211	58 a	92	110	106	295-299	-
9	212	58 b	93	111	163	300	244
10	217	59	114	112	98	301	79
11-14 a	218	60	151	113	135	302	48
14 b	215	61	126	114	29	303	59
15 a	214	62	103	115	77	304-305	-
15 b	191	63	149	116	33	306	235
16 a	272	64	128, 90	117	121	307	228
16 b	199	65	153	118	87	308	132
17	261	66	165	119	116	309	136
18	260	67	237	120-122	-	310	80
19	249	68	56	123	168	311	186
20	40	69	273	124	71	312	42
21	41	70	155	125	110	313	182
22	63	71	43	126-130	-	314	134
23	250	72	64	131	28	315	120
24	251	73	170	132	72	316	9
25	254	74-78	-	133	123	317	192
26	246	79	129	134	145	318	222
27	17	80	172	135	166	319	14
28	247	81	173	136	75	320	117
29	271	82	-	137-142	-	321	44
30	227	83	130	143	187	322-323	223
31	62	84	176	144-200	-	324	183
32	39	85	142	201	203	325	2
33	277	86	144	202	202	326	96
34	232	87	160	203	201	327	-
35	239	88	161	204-242	-	328	253
36-39 b	-	89	51	243	158	329	162
40	268	90	61	244-251	-	330	143
41	99	91	119	252	181	331-336	-
42	266	92	86	253-256	-	337	154
43	267	93	177	257	252	338	102
44	270	94	38	258-277	-	339	-
45	262	95	111	278	5	340	141
46	30	96	24	279	236	341	127
47	66	97	95	280-282	-	342	68
48	230	98	124	283	140	343	150
49 a	188	99	73	284	76	344	25
49 b	189	100	35	285	88	345-346	-
50	256	101	112	286	84	347	219
51 a	257	102	32	287	133	348	278

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Mus.	D-M.	Mus.	D-M.	Mus.	D-M.	Mus.	D-M.
349	49	393-397	-	440	20	603	27
350	52	398	196	441	-	604-605	-
351	47	399-401	-	442	85	606	91
352	94	402	224	442 b-449	-	607	179
353	274	403	100	450	16	608-613	-
354	-	404-413	-	451	11	614	264
355	22	414	34	452-454 b	-	615-648	-
356	209	415	10	455 a	263	649	109
357	122	416	57	455 b-468	-	650-653	-
358-359	-	417-420	-	469	164	654	18
360	131	421	69	470-493	-	655-659	-
361	167	422	-	494	180	660	125
362	221	423	82	495-565	-	661-727	-
363	175	424	50	566	185	728	53
364	1	425-435	-	567-599	-	729-770	-
365	113	436	105	600	3	771-771 a	51 b
366-391	-	437-439	-	601-602	-	772 seqq.	-
392	255						

II. DRESSEL-MILCHHÖFER—MUSEUM.

D-M.	Mus.	D-M.	Mus.	D-M.	Mus.	D-M.	Mus.
1	364	38	94	75	136	112	101
2	325	39	32	76	284	113	365
3	600	40	20	77	115	114	59
4	2	41	21	78	107	115	54
5	278	42	312	79	301	116	119
6	1	43	71	80	310	117	320
7	-	44	321	81	52	118	-
8	3	45	293	82	423	119	91
9	316	46	289	83	-	120	315
10	415	47	351	84	386	121	117
11	451	48	302	85	442 a	122	357
12	4	49	349	86	92	123	133
13	-	50	424	87	118	124	98
14	319	51	89	88	285	125	660
15	-	52	350	89	-	126	61
16	450	53	728	90	64	127	341
17	27	54	56	91	606	128	64
18	654	55	57	92	58 a	129	79
19	-	56	68	93	58 b	130	83
20	440	57	416	94	352	131	360
21	5	58	-	95	97	132	308
22	355	59	203	96	326	133	287
23	-	60	-	97	-	134	314
24	96	61	90	98	112	135	113
25	344	62	31	99	41	136	309
26	103	63	22	100	403	137	-
27	603	64	72	101	-	138	292
28	131	65	105	102	338	139	-
29	114	66	47	103	62	140	283
30	41	67	-	104	55	141	340
31	-	68	342	105	436	142	85
32	102	69	421	106	110	143	330
33	116	70	109	107	108	144	86
34	414	71	124	108	106	145	134
35	100	72	132	109	649	146	-
36	??	73	99	110	125	147	53
37	-	74	-	111	95	148	-

D-M.	Mus.	D-M.	Mus.	D-M.	Mus.	D-M.	Mus.
149	63	182	313	215	14	248	-
150	343	183	324	216	-	249	19
151	60	184	-	217	10	250	23
152	-	185	566	218	11-14 a	251	24
153	65	186	311	219	347	252	257 + 294
154	337	187	143	220	-	253	328
155	70	188	49 a	221	362	254	25
156	-	189	49 b	222	318	255	392
157	-	190	-	223	322, 323	256	50
158	243	191	15 b	224	402	257	51 a
159	104	192	317	225	-	258	-
160	87	193	-	226	-	259	6
161	88	194	-	227	32	260	18
162	329	195	-	228	307 a-e	261	17
163	111	196	398	229	-	262	45
164	469	197	-	230	48	263	455 a
165	66	198	-	231	290	264	614
166	135	199	16 b	232	34	265	288
167	361	200	-	233	-	266	42
168	123	201	203	234	51 b	267	48
169	-	202	202	235	306	268	40
170	73	203	201	236	279	269	-
171	-	204	7	237	67	270	44
172	80	205	-	238	-	271	29
173	81	206	-	239	35	272	16 a
174	-	207	-	240	717	273	69
175	363	208	-	241	-	274	-
176	84	209	356	242	-	275	-
177	93	210	291	243	-	276	-
178	-	211	8	244	300 + 537	277	33
179	607	212	9	245	-	278	348
180	494	213	-	246	26	279	-
181	252	214	15 a	247	28	280	-

PART III

MISCELLANEOUS ANTIQUITIES

All numbers which refer to objects in the Museum are given in thicker type, e. g. 804.

For abbreviations, &c., see page 98.

INTRODUCTION

Prefatory Note.

§ 1. The other antiquities in the Museum beside the inscriptions and the sculptures are indeed miscellaneous. In consequence it is impossible to give any connected account of them however brief. The majority also are so ordinary and worthless that they need not be mentioned here. In fact the two monuments (714, 804) which most interest the modern Spartans will not be discussed at all. A large number of the objects came from the three sites excavated in the neighbourhood. These are the Vaphio Tomb and the Amyclaeum dug by Dr. Tsountas in 1889 and 1890, and the Menelaëum whose excavation, already begun by Ross in 1834 and 1841, was completed by Dr. Kastriotēs in 1889 and 1900. The various finds from these sites will be mentioned: and to the leaden figurines from the Menelaëum with those from other places will be devoted a special section at the end of this introduction. But first of all the objects will be discussed in chronological order as far as possible.

Early Civilization.

§ 2. Some of the smallest and most unimportant, intrinsically, of the objects in the Museum are archaeologically of great value. Such are the various stone implements chiefly from Xerokambi (595, 595 a, 678, 702, 703), and the small flake of obsidian (693 (19)) from the Amyclaeum. These are the evidence for the existence of early civilization in Laconia. It must not, however, be assumed that stone implements all belong to the neolithic period. The use of stone weapons and tools, particularly of obsidian, survived well into the succeeding bronze age of Greek civilization (Minoan and Mycenaean period). Obsidian has been found in many places in Laconia, at Vaphio, Geraki, Cranae, and Xerokambi. It is almost certainly all of Melian provenance, and forms one more piece of evidence for the importance of the obsidian trade in the early age of Greece¹. Stone tools and celts have been found in all parts of the Peloponnesus, but no neolithic site has yet been excavated in this region. So Tsountas's find of celts in Arcadia remains the most important². Laconia has recently yielded two celts,

¹ *Phylakopi*, ch. viii (Bosanquet).

² 'Εφ. 'Αρχ. 1901, pp. 85-90, pl. v.

from Koutiphari and Daemoniá. Stone polishers and pounders have also been found at Geraki and Koutiphari. But these may even belong to the historical period.

Minoan and Mycenaean Period.

§ 3. The few fragments of pottery from the Vaphio tholos tomb (551) are of considerable interest. This, the only unplundered tholos tomb yet discovered, was excavated by Tsountas in 1889¹. It lies on a low hill on the right bank of the Eurotas over an hour south of Sparta and half an hour from the site of the Amyclaeum. All the finds, which include the famous gold cups, are now in the National Museum, Athens. These Spartan fragments are however interesting; they belong to large jars of the Cnossus palace style and therefore to the period called by Evans 'Late Minoan II²'. Many of the fragments at Athens are similar in style and technique. The gold cups with their high embossed work are the natural development of the Cretan carved steatite bowls, such as the harvest-home procession bowl from Phaestos. These steatite bowls were originally covered with gold leaf³, and are assigned by Evans to 'Late Minoan I.' Two other tholos tombs have been found in Laconia, at Arkina, and at Kampos⁴: both had been thoroughly plundered.

To the same period as the Vaphio fragments belong a large number of similar pieces from the Amyclaeum (798 (a), 802). These though of the same style differ in material and fabric from the corresponding Cretan ware. The ware itself is thicker and the clay finer: therefore we must consider them as local imitations of the Cretan style. This is a most important fact since it points, if not to a Cretan settlement in Laconia, at least to very close trade relations between the two districts. Further, other fragments of vases, and the many terra-cotta figurines, human and animal, from the Amyclaeum of the usual 'Mycenaean' type (794 A. 1, B. 1, 2; 798 (b)) belong to the period called 'Late Minoan III.' Thus we not only find the Cretan style settled, but also developing in Laconia. It must be remarked that the Mycenaean or Minoan civilization in Laconia depended not on Mycenae, but on Crete. The settlement at Amyclae⁵ with which the Vaphio tomb was undoubtedly connected was independent of Mycenae and was in very close touch with Crete. This Cretan connexion is brought out very strongly by the literary traditions concerning the beginnings of sculpture in the Peloponnesus⁶, and it is confirmed by two recent discoveries. A bûgelkanne of Cretan fabric has been found in the excavations of the British School at Koutiphari (Thalamae); and on the hill at Vaphio a fragment of a small bowl of the green porphyry from Krokeae (Levetzova) has been picked up. A store of blocks of this famous porphyry was found in the palace at Cnossus⁷. Further, the two painted terra-cotta heads

¹ *Ep. 'Apx.* 1889, p. 136 seqq., pl. 7-10; Frazer, *Pausanias*, vol. 3, p. 134.

² Evans, *Report Brit. Ass.* 1904, p. 719. Cf. Dawkins, *B. S. A.* x. 1903-1904, p. 193 seqq.

³ Bosanquet, *J. H. S.* 1904, p. 320.

⁴ *Ep. 'Apx.* 1889, p. 131; *ibid.* 1891, p. 189.

⁵ Probably the tomb of Hyakinthos over which the Dorians built the throne of Apollo was a shrine or heroön of the people possessing this civilization.

⁶ *v.* *Introd. to Sculpture*, §§ 1, 14.

⁷ *B. S. A.* viii. 1901-2, p. 78.

from the Amyclaeum resemble very much in style the painted plaster head from Mycenae¹. And Tsountas in publishing this head remarked that it could be compared with the Cretan work in painted plaster. These heads are painted in dark red brown on a white slip. Both have big mouths, wide staring eyes rendered by a dot in an ellipse, and big projecting ears. The technique is childish and primitive. Both have long curly hair. One wears a tasselled three-cornered hat decorated with a meander. The other wears a kind of stephane and ear-rings: is it female, for ear-rings are not common on male figures²? These heads are two of the most remarkable monuments of the late Minoan period yet found.

Geometric and Succeeding Periods.

§ 4. The vase fragments from the Amyclaeum (791 (1), 792, 793, 798 (2), 799 (9)) are sufficient proof that in Laconia as elsewhere in the Hellenic world the 'Mycenaean' was followed by a geometric period. Two more or less complete vases were taken by Tsountas to Athens. These are the only examples of Laconian geometric given by Wide³, who observes that it seems to be very simple. He collected many fragments at the Amyclaeum itself, yet failed to notice the fragments in the Museum. The great variety of different ornaments shown by these fragments prove that Laconian geometric was by no means simple and that it indulged in all the peculiar designs and patterns common elsewhere. For one thing the majority of these fragments is indeed remarkable; that is the bright black metallic glaze with which they are decorated. It is peculiar to the Laconian geometric pottery: its occurrence on some whorls, &c. (796 (4)) proves that these also belong to this period. Not enough attention has been paid to these fragments, which are important, if not from their peculiar glaze, from the fact that they are the only examples of geometric ware yet found in Laconia. The styles succeeding the geometric are represented only by two small fragments, one of Corinthian, the other of red figure ware (798 (3), (4)), both from the Amyclaeum⁴. The ordinary black glazed ware of the fifth and following centuries, though not represented in the Museum, is common on all historical sites in Laconia.



Fig. 78.

The fragment of a pithos decorated with low relief (520) can be paralleled by a similar fragment bought by Le Bas at Magula and now in the Cabinet des Médailles at Paris⁵ (Fig. 78). This fragment represents two warriors, one with a round and the other with a Boeotian shield, fighting with spears over the body of a third warrior who carries a Boeotian shield. Each wears a crested helmet, a cuirass and sword, and has long

¹ Tsountas, 'Εφ. Ἀρχ. 1892, p. 14, pl. 4; *ibid.* 1902, pl. 1, 2.

² E. S. Forster, *B. S. A.* viii. p. 274.

³ *Geometrische Vasen*, p. 23, fig. 41, 42; v. Couve-Collignon, *Cat. d. Vases peints*, 396 bis, ter.

⁴ Tsountas found some Corinthian ware at the Amyclaeum, 'Εφ. Ἀρχ. 1892, p. 13.

⁵ Le Bas, *Voy. Arch. Mon. fig.* pl. 105; De Ridder, *Cat. Vases Bibl. Nat.* 166; D-M. 19. Cf. Pottier, *Mon. Grecs*, 14-16, p. 56.



694



552 a



552 a



552



552 a



552



552



552



552



679



552 a



679



679



552



552 a



552



694



552

hair and a beard. Behind the left-hand warrior part of an archer bending his bow is observed: and part of another warrior is visible on the right. The representations on both fragments have considerable likeness, allowing of course for the different technique, to black figure vases¹: but they do not show very much likeness to any of the other known examples of vases decorated with reliefs.

Miniature Vases.

Amongst the other vases the miniature vases (553 B (1-5), 799 (1), 803 (1, 2)) found at the Menelaum, the Amyclaeum², and elsewhere near Sparta undoubtedly belong to the historical period. They are clearly of cheap, local fabric: the majority are uncoloured, but some are black glazed. Judging by the prevalence of the cantharus shape, and remembering that the cantharus is the vase held by the heroes on reliefs, we may conjecture with great probability that these miniature vases served as cheap dedications at shrines, especially at those of heroes. Menelaus, we know, was worshipped as a hero; a vase of this kind seems to have been found with the hero relief at Chrysapha³. More recently a large find of similar vases has been made in the excavations of the British School near Angelona on the probable site of a heroon⁴.

The Hellenistic age is represented by one lamp of excellent work (685 a). Its style is refined and dignified, and the type is somewhat unusual.

The Amyclaeum.

§ 5. This shrine, the most important site in the neighbourhood of Sparta, was excavated by Tsountas in 1890⁵. More recently in 1904 it has been partly re-excavated by Furtwängler, with the result that the decision arrived at from the first excavations must be abandoned. The site lies about an hour south-east of Sparta on the low hill above the hamlet of Tsausi where stands the church of Hagia Kyriake. This church is built over the foundations of the throne of Apollo⁶, which are clearly visible in the middle of the south wall. The earlier excavation yielded many remains of the Minoan civilization⁷, proving that this site was inhabited before 1500 B.C. These consist of vase fragments, terra-cotta figurines, human and animal, and steatite whorls. Many fragments of geometric ware were found, and are still to be seen in quantities on the site together with ordinary black glazed pottery. Corinthian and ordinary Hellenic pottery was also discovered. A large quantity of very much damaged miscellaneous bronze implements was found: the bronze rods (693, 4, 5) with rounded knobs resemble those from the Argive Heraeum⁸. Three bronze statuettes now in Athens are from these excavations⁹. One represents a nude woman wearing long hair, a necklace and a belt over her right shoulder, and clanging

¹ Cf. Reinach, *Rép. vases peints*, pp. 82, 199.

² 'Εφ. 'Αρχ. 1892, p. 11. Πρακτικά, 1900, p. 80.

³ *Ath. Mitt.* 1877, p. 303, 1.

⁴ *B. S. A.* xi.

⁵ 'Εφ. 'Αρχ. 1892, p. 1 seqq. pl. 1-4. Winter, *Ant. Terrakotten*, III, p. xxxiii.

⁶ Tsountas thought that the late semicircular foundation to the west of the church was the tomb of Hyakinthos which was underneath the throne.

⁷ See above, § 2.

⁸ Waldstein, *Argive Heraeum*, II, pl. 130-132.

⁹ De Ridder, *Cat. des Bronzes*, 150, 814, 815.

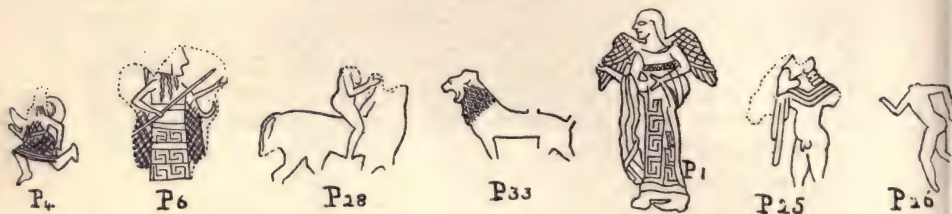


Fig. 80.

cymbals. It is of the archaic period, and can be compared to Cypriote work¹: it was apparently a mirror handle. Another shows a nude male figure standing evenly on both feet on a square base. The right hand is lost; but the left which is held out horizontally before him possibly held a lyre, to judge by the traces of attachment remaining. The greatest peculiarity is the head-dress, which is apparently some kind of stephane. The eyes are rendered by large solid circles in ellipsoid sockets. The forms of the body are slender, but have the archaic exaggeration of necessary muscles, e.g. in the chest, hips, and calves. It is ordinary work of the late sixth century B.C. The third is similar to this last. Other bronzes yielded by these excavations are fragments of tripods, animals (oxen, rams, &c.), and disks². The remaining finds from this site include a female terra-cotta figure with the sex very strongly marked, miniature vases, some iron weapons, bones of animals, rams and oxen, and lead figurines like those from the Menelaëum which will be discussed below.

The Menelaëum.

§ 6. This shrine stood on the left bank of the Eurotas, on one of the southernmost points of a range of low hills which are to Sparta what the Ianiculum is to Rome. Near the site now stands a small chapel of Hagios Elias, which contains ancient worked blocks. Excavation was first begun here by Ross in 1833 and continued in 1841. More recently Kastriotēs, in two campaigns in 1889 and 1900, has cleared the site and made many interesting discoveries³. He found that the shrine itself consisted of three stepped terraces one above the other. The construction is more or less regular, and the foundation walls are of poros. In plan it was oblong: the lowest terrace being 16.50 × 23.70 metres, and the uppermost 5.50 × 8.70 metres. The narrow ends face north and south: traces were found on these sides of steps leading from one terrace to another. The majority of the finds (553) are of little importance, but the miniature vases already referred to are very interesting. The terra-cottas, both the archaic ones and those of more developed style, resemble those from Hagios Sostis near Tegea⁴. Amongst the latter the hydrophoroi are remarkable, and also the polis-wearing figures; these last possibly have some connexion with Helen⁵.

¹ v. Furtwängler, *N. Denk. ant. Kunst*, III (*Bay. Sitzungsberichte*, 1905, ii), p. 265.

² v. De Ridder, *op. cit.* 2, 3, 530, 815, 846, 992, 997, 1004, 1017.

³ Πακρυιά, 1900, pp. 74-84.

⁴ v. Winter, *Antike Terrakotten*, III, p. xxxiv.

⁵ v. Introduction to Sculpture, § 12.

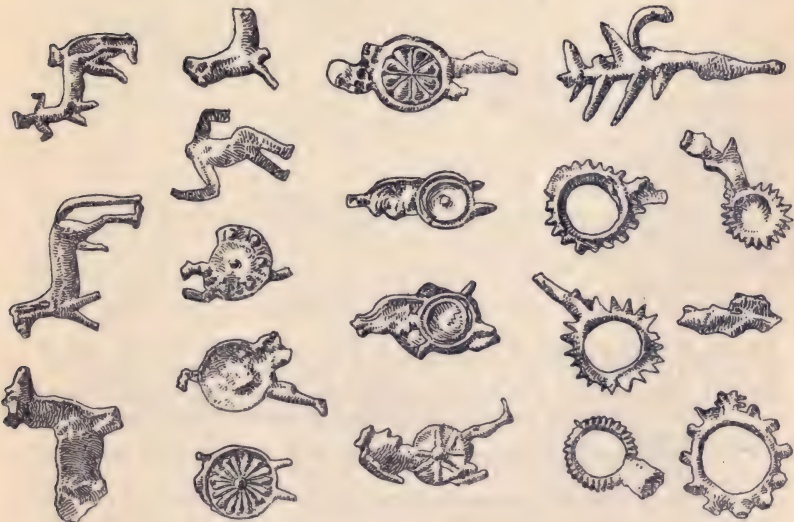
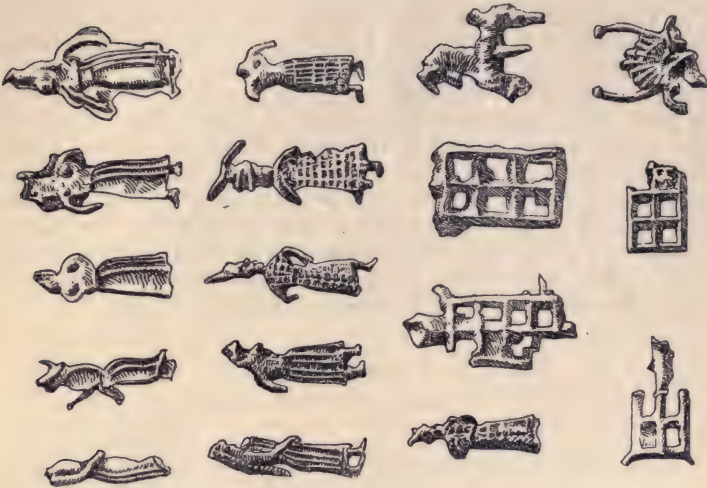


Fig. 81.

But most important of all are the little figurines cast in lead which have been found in such numbers on this site.

The Leaden Figurines.

§ 7. The importance of these figurines lies in the material of which they are made, and in the fact that they are apparently peculiar to Laconia, or at least to the Peloponnesus. They have been found at the Menelaëum, the Amyclæum, near Vavyka (No. 679), and on the right bank of the Eurotas, a little below the iron bridge. Lately some similar figurines were purchased at Corinth for the Ashmolean Museum. Their exact provenance is unknown: but since they are of the same types as the Laconian examples, they possibly came from the neighbourhood of Sparta. Therefore it would be quite justifiable to conclude that these figurines are peculiar to Laconian shrines. Since the variety of the types is great, a tabulated list giving the provenance of the figurines and their present whereabouts will be useful¹. Figs. 79, 80, 81.

	Sparta Museum. Fig. 79.	Athens, Nat. Museum. Amyclæum.	Athens, Nat. Museum. Menelaëum. Fig. 80.	Munich, Antiquarium. Menelaëum. Fig. 81.	Oxford, Ashmolean Museum.
1. Warriors in profile to r. and l., patterns on shields, rays, wheels, concentric circles, Catherine wheels and dots.	18. (552 a, 552 a, 552 b, 679.)	12.	2 (P. 20. 21) + 35 ² .	7 ³ .	15.
2. Warriors charging.		2.	1 (P. 26).	1.	1.
3. Running men (nude).			1 (P. 27) + 3.		
4. Nude men.		2.	1 (P. 25).		
5. Hermes (?).		1.	+ 1.	1.	
6. Centaurs.			1 (P. 28).		
7. Horsemen.			1 (P. 18).		1 (nude).
8. Flute players.					

¹ The principal literature on the subject is: Ross, *Arch. Aufsätze*, II, p. 243, pl. 1; id. *Arch. Zeit.*, 1854, pl. 65, p. 217; Perdrizet, *Rev. Arch.* 1897, p. 1 seqq., pl. 1, 2 (cited in tabulated list as P); Kastriotès, *Πρακτικά*, 1900, p. 74 seqq.; Perrot, VIII, p. 183, where it is stated that these figurines are of the same date as geometric and Corinthian vases.

² The + sign indicates figurines not exposed in the Museum, and not described by Perdrizet.

³ Dr. Riezler writes as follows concerning these figurines:—'Ich möchte bemerken, dass die Stücke nicht von Ross ausgegraben sind, sondern erst neuerdings an dem von Ross ausgegrabenen Platze, dem Menelaion, gefunden worden'; cf. Kastriotès, *op. cit.*, p. 76. 6. This seems perfectly correct. The figurines found by Ross seem to have been taken to Athens; and have since been mixed in the Museum with those from Kastriotès' later excavations. Some can be identified; Ross 5 = Perdrizet 4, R 6 = P 26, R 7 = ?, R 8 = P 20 or 21, R 9 = ?, R 10 = P 19, R 11 = P 28, R 12 = P 6, R 13 = P 8.

	Sparta Museum. Fig. 79.	Athens, Nat. Museum. Amyclaeum.	Athens, Nat. Museum. Menelaum. Fig. 80.	Munich. Antiquarium. Menelaum. Fig. 81.	Oxford, Ashmolean Museum.
9. Female figures in profile to r., and l., they wear polus, long hair, pointed shoes; arms sometimes free, sometimes carrying votive offerings; some play flute, cymbals, &c.; clad in long chiton girt at waist, texture indicated by network, diamonds, meanders, oblique, vertical and horizontal lines alone or combined.	23. (552, 552 a, 552 b, 679.)	16.	8 (P. 10-17) + 72.	11.	34.
10. Athena (?).			4 (P. 6-8, 19) + 1. 1 (P. 2).		
11. Artemis (f).	1 (694).		1 (P. 1).		
12. Winged goddess. (a) Wings drooping. (b) Wings curled at ends. (c) Wings straight.	4 (552). 1 (694).	1 (P. 41). 2.	1 (P. 3) + 1.		
13. Nike (winged figure running).			2 (P. 4, 5) + 1.		
14. Woman on horseback(?).		1.			
15. Lion.			2 (P. 32, 33) + 1.		
16. Horses, cattle, sheep, dogs, &c.	1 (552 a).	2.	3 (P. 29, 30, 31) + 8.	3.	
17. Cocks (crested and uncrested).					2.
18. Palm branches.	1 (552).	2.	1 (P. 34) + 2	2.	2.
19. Wreaths.	316 (552, 552 a, 552 b).	64.	4 (P. 37-40) + 150.	5.	29.
20. Grilles ¹ . (a) 4 squares. (b) 6 squares. (c) 8 squares. (d) 10 squares.	1 (552). 2 (552, 552 a).		1 (P. 35) + 6 1 (P. 36) + 1	1 frag- ment.	7 frag- ments.
21. Anthemion.		2.		3. 1.	
22. Caduceus.	2 (552, 679).				
23. Lyre.				1.	
24. Jug.					1.

The variety of the types is so great that no clue as to the meaning or intention of the figurines can be derived from them. In any case there is little doubt that these figurines were intended as votive offerings. Were the polus-wearing female figures found only at the Menelaum, they might have been said to represent Helen. But these figurines

¹ Rouse (*Gk. Votive Offerings*, p. 301) suggests that these grilles are the bases of animal figurines, comparing them to the gridiron-like bases of some of the Olympia bronzes. This seems incorrect. None of the leaden figurines were intended to stand upright, and on the upper surface of the grilles there is no trace whatsoever of the attachment of the legs of animals.

are common to all the sites. Perdrizet thought that the costume of some of these figures resembled the Mycenaean. This seems incorrect: as far as can be seen, the female figures wear a long chiton simply girt at the waist. Of the other costumes that of the warriors is alone interesting. They wear large crested helmets without cheek pieces, and carry round shields with a central boss. The Macedonian shield was of this character, and this shape of shield was typical of the central European tribes¹. Therefore the makers of these leaden figurines were invaders from the north. Probably they were Dorians; but on this point certainty is unattainable.

At Sparta we know that under the laws of Lycurgus iron and not gold or silver was used for coin². It seems then probable that these leaden figurines were the Spartan substitutes for votive offerings in precious metal. Offerings of gold and silver must have been common at nearly all Greek shrines. Similarly to-day flat plates of silver representing human beings, animals, &c., are commonly suspended as votive offerings at Italian and Greek shrines. Such silver offerings are, as remarked by Perdrizet, the modern counterparts of these Spartan lead figurines. Leaden figurines would have been cheap, and as they could not be sold or turned to any useful purpose, there would be great accumulations of them at the shrines.

As regards style the figurines are always archaic. Stylistically none of them appear to be later than the first quarter of the fifth century. There is one trace, however, of the development of style. Some of the female figurines are in true profile. Others are in half profile in the archaic fashion, the heads and legs being rendered in profile, but the bodies *en face*. Apart from this all the figures appear to be of the same date. It is impossible, however, that they can all be of the same period. We must then assume that these figurines began in the sixth and lasted till the fourth century, the retention of archaic types being due to the conservatism of religion. Perdrizet compared these lead figurines to some gold work from Corinth³. There does not seem, however, to be much similarity between the two. They are all of the archaic period, and the technique is the same: but closer comparison in style, &c., is impossible.

The technique of the lead figurines is simple. They are cast from flat moulds. Apparently the type was engraved in low intaglio in the stone, a flat stone was placed on top and the molten lead was then poured in. Such a process would easily produce the low relief and flat backs of the figurines. The wreaths seem to have been cast together. The apparent stalk is really the ends of the ribbon tying the wreath. This was used as a channel for introducing the molten lead from a long narrow channel uniting the ends of the stalks of several wreaths. Thus in two cases some wreaths are found joined together by a narrow bar joining the ends of their stalks (552 a, b).

These figurines are, with the miniature vases and the Mycenaean objects, the most interesting of the Miscellaneous Antiquities. It is to be hoped that further excavation in Laconia will throw more light on these subjects.

¹ Ridgeway, *Early Age of Greece*, I, ch. vi.

² [Plato], *Eryx*. 400; Plutarch, *Lycurg*. 9, *Lysandr*. 17; Pollux, ix, 79.

³ *Arch. Zeit.* 1884, pl. viii, 1. 2.

MISCELLANEOUS ANTIQUITIES

45. Eros on ram: semicircular antefix: terra-cotta. H. .19. L. .23.
D-M. 262.

Eros, winged, is shown clinging to a ram moving swiftly to l. He has his arms about the ram's neck, and his body hangs against its left side: the tips of his wings curl over. Good composition; spirited, but not very detailed work, probably of the 2nd cent. B. C. But for the position of the figure and the wings it might be thought to represent Phrixus.

169. Amphora: terra-cotta. H. .60.

No neck or handles.

197. Pyramidal weight: terra-cotta. H. .13.

Top broken off: probably a loom weight.

198. Pithos fragment: terra-cotta. H. .12. L. .13.

Shows two bands of a plait pattern: cf. 199.

199. Pithos fragment: terra-cotta. H. .08. L. .08.

Shows one and a half bands of plait pattern: cf. 198.

278. Male statuette: terra-cotta (two fragments only). H. .21.
D-M. 5. Winter, *Antike Terrakotten*, III, p. 177, 3.

Found N. E. of the town near the Eurotas at the place called *φοῦρνος*, where other terra-cottas and vases were found. The head, lower left arm, and all the body below the waist are lost. The left arm is completely preserved (l. .21, height of remaining portion of body .10¹). The forms are youthful: the figure is in a very stiff position, and the back is bent in behind. The left arm curves inward; and, as is shown by the broken surface, the hand rested flat against the thigh with the thumb outwards.

280. Glass bottle. H. .18. Di. 10.

Semicircular-shaped body with long neck, top broken. It was found in a tomb in the house of D. Krites(?).

Kastriotis notes that under this number the first catalogue described the body of a pyxis showing a seated woman. This, according to a telegram of Stamatakes (11/23 June 1871), was stolen from the Museum.

335. Pyramidal weight: terra-cotta. H. .08.

Similar to 197, but complete and has a hole bored through the top.

347. Dioscuri riding: terra-cotta antefix. H. .17. L. .25.

Both Dioscuri are seen riding to the right. Both wear the pileus: and their chlamydes flutter out behind. The foremost Dioscurus appears from behind the other. It is considerably damaged on the right, and below in the middle. Spirited work, probably 2nd cent. B. C.

348. Two warriors fighting: handle of vase (fragment): terra-cotta.
H. .06. D-M. 278.

At the base of the handle where it springs from the body and on the outside of it are two nude warriors fighting. Their inside legs cross, and their

¹ Dressel and Milchhöfer say it was .19 high; they also describe the head. This is now lost: if it was .09 high, as seems probable, this would account for the difference in the measurements. Kastriotis notes that it was lost as long ago as the time when Stamatakes made the first catalogue of the Museum.

bodies are bent away from one another. The warrior on the right has his shield on his left arm and strikes with his right. The one on the left covers himself with his shield on his left arm, and looks as though about to return the blow with his right. Good composition, sketchy work, 2nd cent. B. C.

359. Pyramidal weight: terra-cotta. H. .09.

Complete, hole bored through top: cf. 197 and 335.

390. Amphora: terra-cotta. H. .78.

Two handles: complete.

391. Pithos: terra-cotta. H. .58. Di. at mouth .23, of body .40.

It is plain except for two bands, each of three raised lines round the body, and a similar one just above the foot.

405. Brooch(?) : bronze. L. .09.

Pin broken away. Decorated with linear ornamentation. Its shape in general is that of a wedge, joined at its thick end by a narrow piece to a semicircle, whose edge is ornamented with seven knobs. The edges of the wedge end are decorated with an open work scroll.

406. Miscellaneous lot of coins: 1 silver and 237 bronze.

(a) Hadrian; silver denarius, 1.

Obv. Head to r.; HADRIANVS AVG. COS. III. P. P.

Rev. Female figure *en face* holding cornucopia in l., and scales in r. hand: MONETA AVG. Cohen, 324.

(b) Maximianus; small bronze, 1.

Obv. Head to r.; IMP. C. M. VAL. MAXIMIANVS AVG.

Rev. Victoria crowning resting Hercules; VIRTVS AVG.; in exergue XXIAT. Cf. Cohen, 426.

(c) Constantine; small bronze, 1.

Obv. Head to r.; CONSTANTINVS MAX. AVG.

Rev. Two soldiers either side of a signum; CONCORDIA EXERCITVS; in exergue SHNS.

(d) Laconia, 146-32 B.C., bronze, 7.

(1) Apollo, head to r.; *rev.* Eagle, AA ΦΙ. *B. M. C.* 26.

(2) Similar, but inscribed AA ΑΞ.

(3) Heracles, head bearded, to r.; *rev.* club in wreath, AA ΣΙ. *B. M. C.* 42.

(4) Lycurgus, head to r.; *rev.* club-caduceus in wreath, AA ΦΙ. *B. M. C.* 20.

(5) Similar, but inscribed AA ΝΙ. *B. M. C.* 17.

(6) Dioscuri, heads to r.; *rev.* two amphorae in wreath, AA ΑΙΞ. *B. M. C.* 36.

(7) Similar, but inscribed AA ΑΥ.

(e) Byzantine; bronze, 47: (in bad condition).

(f) Venice, colonial issues; bronze, 9.

(g) Miscellaneous illegible coins; bronze, 172.

436. Ideal female head: terra-cotta; hollow. H. .20. D-M. 105. *Bull. Inst.* 1873, p. 212.

Formerly in possession of Kopsomanikos: badly damaged. The head is a little inclined to its right. The hair is centre-parted, and waved away behind. It hangs down behind the ears in two corkscrew curls. Round top of head is a stephane; on the hair before it are traces of an ivy (?) wreath. The ears, hanging curls and the diadem were probably separately modelled and set on. The face is oval-shaped and suggests an Aphrodite type. The cheeks are high and narrow, the lips parted, and the chin

divided in the centre. Empty, ideal type, not earlier than second century B.C. Dressel and Milchhöfer do not believe that its provenance is Sparta.

516. Griffin's head: bronze. H. .09. L. .08.

Found at Riviótissa near Amyclae. Open mouthed: broken off at neck which was hollow: horn growing on top of head: upright ears: projecting eyes. Good work: fifth century B.C.

517. Various coins of bronze and silvered bronze, in all 517.

A. Salonina.

Small bronze and silvered bronze: inscr. SALONINA AVG., head to r.

- (1) *Rev.* Fecunditas to l. with cornucopia, FECVNDITAS AVG., 2. Cohen 35.
- (2) *Rev.* Goddess seated to l. holding patera and two cornucopiae, CONCORD. AVG., in exergue A. P., 1. Cf. Cohen, 20-22.
- (3) *Rev.* Ceres seated to l. holding ears of corn and sceptre, CERERI AVG., 4. Cohen, 18.
- (4) *Rev.* Juno to l., holding sceptre and patera, peacock by her side, IVNO REGINA, 12. Cohen, 48.
- (5) *Rev.* Aequitas to l. with scales and cornucopia, AEQVITAS AVG., 4. Cohen, 10.
- (6) *Rev.* Veiled goddess seated to l. holding sceptre, PVDICITIA, 1. Cohen, 63.
- (7) *Rev.* Hygieia to r. feeding snake, SALVS AVG., 4. Cohen, 69.
- (8) *Rev.* Goddess armed with shield and spear, holding helmet to l., VENVS AVG., 12. Cohen, 76.
- (9) *Obv.* Inscr. CORN. SALONINA AVG., head to r.
Rev. Goddess (?) standing to r. VIRTVS (?) AVG.
- (10) Illegible, 1.

B. Gallienus.

Small bronze and silvered bronze: inscr. GALLIENVS AVG., head to r.

- (1) *Rev.* Aequitas to l., AEQVITAS AVG., 9. (One inscr. GALLIENVS P. F. AVG.) Cohen, 34, 35.
- (2) *Rev.* Sol standing to l., AETERNITATI AVG., 10. (Four inscr. GALLIENVS P. F. AVG.) Cohen, 50, 51.
- (3) *Rev.* Saturn holding sceptre to r., AETERNITAS AVG., 1. Cohen, 44.
- (4) *Rev.* Aesculapius standing *en face*, CONSERVATOR AVG., 9. Cohen, 96.
- (5) *Rev.* Felicitas with globe and sceptre (?) to r., FELICIT. AVG. 1. Cohen, 119.
- (5 a) Similar, but goddess holds cornucopia, 1.
- (6) *Rev.* Fortuna holding rudder and cornucopia to l., FORTVNA REDVX, 2. Cohen, 175.
- (7) *Rev.* Fortuna redux holding caduceus and cornucopia to l., FORTVNA REDVX, 7. Cohen, 173.
- (8) *Rev.* Genius before altar to l., GENIO AVG., 1. Cohen, 181.
- (9) *Rev.* Genius to l., GENIVS AVG., 1. Cohen, 183.
- (10) *Obv.* Inscr. IMP. C. P. LIC. GALLIENVS P. F. AVG.
Rev. Gallienus receiving sceptre and globe from Juppiter, IOVI CONSERVATORI, 1. Cohen, 225.
- (11) *Rev.* Juppiter Stator *en face*, IOVI STATORI, 20. (Five inscr. GALLIENVS P. F. AVG.) Cohen, 233, 234.
- (12) *Rev.* Goddess seated to r. INDVLGENT. AVG., 1. Cohen, 198.
- (13) *Rev.* Gallienus armed to l., IVBENTVS AVG., in exergue VII c, 1. Cohen, 245.
- (14) *Rev.* Laetitia holding wreath and anchor to l., LAETITIA AVG., 6. Cohen, 249.
- (15) *Rev.* Diana Lucifera to r., LVNA LVCIFERA, 6. Cohen, 345.
- (16) *Rev.* Mars to l., MARTI CONSERV., 3. Cohen, 350.
- (17) *Rev.* Mars to r., MARS VICTOR, 3. Cohen, 348.
- (18) *Rev.* Couchant ram to r., MERCVRIO CONS. AVG., 3. Cohen, 362.

- (19) *Rev.* Minerva to l., MINERVA AVG., in exergue VII c. 1. Cohen, 364.
 (20) *Rev.* Pax to l., PAX AVG., 1. Cohen, 390.
 (21) *Rev.* Gallienus to l., sacrificing, PIETAS AVG., 6. Cohen, 416.
 (22) *Rev.* Lion to l. P. M. TR. P. XII. C. VI. P. P., 4. (One with head to left.) Cohen, 454.
 (23) *Obv.* Inscr. GALLIENVS P. F. AVG.
Rev. Serapis *en face*, P. M. TR. P. XII. COS. V. P. P., 1. Cohen, 452.
 (24) *Rev.* Neptune to l., P. M. TR. P. XV. P. P., 7. Cohen, 458.
 (25) *Rev.* Mercury to l., PROVIDENTIA AVG., 10. Cohen, 470.
 (26) *Rev.* Goddess to l., PROVID. AVG., 1. Cohen, 464.
 (27) *Rev.* Roma seated to l., ROMAE AETERNAE, 6. (Three inscr. GALLIENVS P. F. AVG.) Cohen, 491, 493.
 (28) *Rev.* Stag to l., SAECVLARES AVG., 2. (On one head of emperor to l.) Cohen, 497.
 (29) *Rev.* Apollo by tripod to l., SALVS AVG., 6. Cohen, 499.
 (30) *Rev.* Hygieia to r., feeding serpent from patera, SALVS AVG., 2. Cohen, 503.
 (31) *Rev.* Sol *en face*, SOLI AVG., 1.
 (32) *Rev.* Pegasus to r., SOLI CONS. AVG., 1. Cohen, 524.
 (33) *Rev.* Sol to l., SOLI INVICTO, 5. Cohen, 529.
 (34) *Rev.* Uberitas standing to l., VBERITAS AVG., 1. Cohen, 541.
 (35) *Rev.* Goddess with spear holding helmet, VENERVICTRICI, 10. Cf. Cohen, 550-552.
 (36) *Rev.* Similar goddess holding shield, spear and helmet, same legend, 1. Cf. Cohen, 550-552.
 (37) *Rev.* Victoria running to l., VICTORIA AVG., 9. (Four inscr. GALLIENVS P. F. AVG.) Cohen, 587, 589.
 (38) *Rev.* Virtus to r., VIRTVS AVG., 7. Cohen, 661.
 (39) *Rev.* Virtus to l., same legend, 6. Cohen, 656.
 (40) *Rev.* Gallienus fully armed to r., same legend, 4. Cohen, 664.
 (41) *Rev.* Mars to r., same legend, 3. Cohen, 650.
 (42) *Obv.* Inscr. IMP. C. P. LIC. GALLIENVS AVG.
Rev. Mars to r., same legend, 1. Cf. Cohen, 652.
 (43) *Rev.* Hercules to r., same legend, in exergue VII c., 8. Cf. Cohen, 662, 663.
 (44) *Rev.* Hercules resting to r., VIRTVS AVGVSTI. and 37 illegible coins.

C. Volusianus, small bronze, 1.

- Obv.* Head to r., IMP. CAE. C. VIB. VOLVSIANVS AVG.
Rev. Pax to l., PAX AVG. Cf. Cohen, 39.

D. Macrianus, small bronze, 2.

- (1) *Obv.* IMP. C. FVL. MACRIANVS P. F. AVG., head to r.
Rev. Sol to l., SOLI INVICTO. Cohen, 9.
 (2) *Obv.* Similar inscr. and type.
Rev. Roma seated to l., ROMAE AETERNAE. Cohen, 8.

E. Galerius, small bronze, 1.

- Obv.* Head to r., GAL. VAL. MAXIMIANVS. NOB. CAES.
Rev. Galerius to r. before Juppiter carrying Victoria, CONCORDIA EXERCITVS. Cf. Cohen, 59.

F. Laconia, bronze, 3. 146-32 B.C.

- (1) Heracles, head bearded, to r.; *rev.* club in wreath, ΑΑ ΠΕΤ. 1. Cf. B. M. C. 41.
 (2) Dioscuri, heads to r.; *rev.* two amphorae, ΑΑ Α. 2. Cf. B. M. C. 37.

G. Sicyon, bronze, 1: dove in wreath to l., *rev.* ΣΙ in wreath.

- Ptolemy Euergetes, 1: head to l., *rev.* eagle, ΒΑΣΙΛΕΩΣ ΠΤΟΛΕΜΑΙΟΥ.
 Byzantine, 7.
 Ionian islands, 1.
 Illegible, 17.

518. Hexagonal block: terra-cotta. Di. .075. H. .04.

Top concave with central boss. In the concave part around the boss are the letters:—

N
Ξ E
Φ

Form of φ Ϸ. It was found on the land of Matallas near the iron bridge over the Eurotas.

520. Fragment of pithos: thick, coarse clay. L. .19. H. .14. Th. .02. Introd. § 4. Fig. 82.

The fragment comes from the upper part of the body on the left of one of the handles, whose root still exists on the right of the fragment. It is decorated with very low relief. At the top there is a projecting rim ornamented with an ovolo pattern. Below this on the body is a similar pattern; and then an astragal. Under this part of procession of warriors is visible. On the left, driving a chariot to the right, is a bearded man clad in a chiton with ornamentation on its lower edge, and a himation over his right shoulder. Only the curved tail of the chariot is visible. Behind him walking to the left is a fully armed warrior. He wears a large crested helmet, carries one spear in his right, and two in his left hand. On his left arm he also wears a large round shield, whose pattern consists of rays springing from a central circle within which is a similar pattern. Good work: sixth century, B.C.

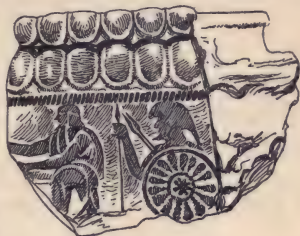


Fig. 82.

533. Spear-head, bronze. L. .53. B. .025.

Found in a tomb at Anógeia. Part of socket broken away; on each face a projecting midrib.

549. Contents of tomb found by the mill of Matallas on the right bank of the Eurotas.

- (1) Sleeping dog to r.; terra-cotta; H. .02, L. .035.
- (2) Bone die. L. .03. H. .02.
On upper side :::, bottom blank, on opposite sides . and ::, . and ::. The hollow part of the bone in the centre was filled up.
- (3) Seven pieces of bone split in half, each .08--10 long. There is a hole in the centre of each as though they were meant to be strung together. One piece is ribbed, and another has three belts of three incised lines on it.
- (4) Five flat pieces of bone pointed at one end. L. .07--13, B. .02--03. Four have holes bored in their flat ends. Three pieces are plain. Three pieces are decorated with belts of three engraved lines and concentric circles.
- (5) Three oblong pieces of bone. Two decorated with concentric circles and belts of three engraved lines. One has a scroll pattern.
- (6) Small piece of bone. L. .03. D. .015. One end pointed, other end runs to a narrow shaft, at whose base a hole is pierced. On it by lines and circles is a rude representation of a human face.
- (7) Eight fragments of bone: four are pierced at one end; and one is carved and cut by incised lines into a double row of squares. L. .05--11.
- (8) Mouthpiece of bone. L. .035.
- (9) Two strips of lead. L. .13.
- (10) Three pieces of lead wire.
- (11) Iron nail. L. .06.
- (12) Fragment of strainer in thin black ware. L. .06.
- (13) Foot of statuette: bone. L. .05. H. .03. Coarse work.

- (14) Ribbed bronze rod. L. .12.
- (15) Bronze ring. Di. .04.
- (16) Bronze lid. Di. .05. H. .03. Peaked top.
- (17) Neck and mouth of oenochoe, bronze: trefoil shape. H. .03.
- (18) Flat bronze lid. Di. .06.
- (19) Eleven fragments of bronze vessels.
- (20) Fragment of bronze belt. L. .08. W. .05. It is decorated at regular intervals with silver (?) gilt cone-shaped bosses (H. .03, Di. .03), two of which are still attached to belt, and two are loose.
- (21) Two pieces of petrified bone. L. .09.

550. Various objects from the Amyclaeum.

- (1) Bronze ram. L. .06. H. .035.
 - (2) Fragment of Mycenaean terra-cotta figurine. Female; head, arms, and feet broken off. Ordinary late Mycenaean type, crescent-shaped body (of which the arms are the horns) on a columnar stand, the two legs close together; breasts indicated by the attachment of two circles of clay with a dab of brown paint in the centre. Body decorated with light brown oblique vertical stripes. Band of dark brown round the waist. H. .06. W. .04.
 - (3) Four fragments of Mycenaean pottery: all pieces of handles. Two show dark brown, and the other two light brown linear ornament.
 - (4) Two fragments of coarse common ware.
- All these were found during Tsountas's excavations in 1890.

551. Vase fragments from the Tholos tomb at Vaphi6. Introd. § 3.

- (1) Fifteen fragments similar in style to the Knossos Palace ware (Late Minoan II). They show light and dark brown floral ornament on pale brown clay.
- (2) One piece of coarse thick unornamented ware.

552. Figurines in lead. Introd. § 7. Fig. 79.

Found during Kastriotis' excavations at the Menelaum in 1889. Various types as follows:—

- (1) Warriors with large round shields, spears, and large crested helmets. Fragments of eight of these shields only with attachments of limbs. Size varies from .03 to .015 long. Patterns of shields, rays (4), concentric circles (2), concentric circles and rays combined (1), St. Andrew's cross and Greek cross combined (wheel) (1).
- (2) Female figures in long chitons girt at the waist and with long hair. Body rendered *en face*, rest of figure in profile to the left. Fragments of three. H. .03.
- (3) Oblongs pierced with squares; two types (a) pierced with six squares. H. .02. B. .015 (one specimen), (β) pierced with four squares (one specimen), .015 square. These have at the middle of one of the shorter ends an attachment, which shows which end was originally uppermost, and that they were fastened on to something else.
- (4) Wreaths: or rather rayed rings. About 274, either whole or in fragments. The rays vary in shape, as also does the distance between them. Usually the rays are narrow and pointed: in a few cases they are clove-shaped: once or twice their place is taken by round knobs, and in two cases the rays are not cut out but merely stamped on a flat band of metal outside the ring. There is a narrow ribbon-like attachment (broken) to each wreath in two cases. One wreath by means of this is still attached to a narrow curving bar. Di. .01–.03.
- (5) Fragment of palm (?) branch. .025 long.
- (6) Plain leaden ring. Di. .025.

552a. Figurines in lead. Introd. § 7. Fig. 79.

Found by Philios on the right bank of the Eurotas near the garden of Tagaras.

- (1) Warrior in profile to r.: shield decorated with concentric circles, spear, and large crested helmet. H. .03 (one specimen).

- (2) Oblong pierced with six squares : attachment at one short end. H. .02. B. .015 (one specimen).
- (3) Ox in profile to right, on stand. L. .025. H. .02.
- (4) Winged female figures. They wear long chitons, and high peaked caps : their wings curl up at the ends ; chiton ornamented with oblique or vertical net-work ; all in profile to l. Three large broken specimens, H. .04 ; and one small, one complete, H. .03.
- (5) Female figures, votaries. Clad in long chitons decorated with vertical and horizontal ribbed lines ; the body is represented *en face* : they wear big plumed hats, and carry in each hand a *patera* : all in profile to r. : they have long hair. About ten specimens. H. .035-.025.
- (6) Eighteen wreaths ; all but one, which has round knobs, are with pointed rays. Two are still attached by their supports to a narrow curving bar : one is small (Di. .015), and the other large (Di. .025).
- (7) A kind of caduceus. H. .034. At its bottom it was attached to something.

552 b. Figurines in lead. Introd. § 7.

- (1) Two warriors, broken ; shields with ray pattern. H. .025.
- (2) Four female figures in long chiton and high peaked caps. Three in profile to l., and one *en face* : chitons decorated with oblique net-work. H. .035.
- (3) Two fragments of other unintelligible figures.
- (4) Twenty-four wreaths or fragments of wreaths : four have round knobs, the rest pointed rays : all have attachment supports. Di. .01-.02.

553. Figurines and small vases from the Menelaëum : terra-cotta.

Found in Kastriotes' excavations, 1889 and 1900. Introd. § 6.

A. Figurines : none are complete : the heads have been broken from whole figures.

- (1) Seated archaic type : pinched bird-like face ; arms folded on breast ; arms and eyes put on separately : one specimen, broken. H. .07. Winter, *Antike Terrakotten*, III¹, p. 28, 9.
- (2) Standing archaic male type : back bent in ; pinched bird-like face ; eyes put on separately. Three specimens. One has a crested hat : all broken. H. .10.
- (3) Head of a figure similar to those classed under (2), but it wears a necklace with a round stone hanging from its centre ; eyes and necklace put on separately. H. .05. Winter, *Antike Terrakotten*, III¹, p. 26, 3.
- (4) Man riding horse : much broken ; clumsy late archaic work : one specimen. L. .08. H. .05.
- (5) Horses : broken : clumsy late archaic work. L. .06. H. .04.
- (6) Male head : long hair ; prominent nose ; type of Apollo of Tenea : one specimen. H. .05.
- (7) Male head : long hair behind ; formal curls over forehead ; large staring eyes ; heavy projecting jaws. Early fifth-century work : one specimen. H. .05.
- (8) Seated goddess : long hair ; wears *polus* ; arms rest on knees ; wears himation with heavy decorated edge ; clumsy work : one specimen. H. .08.
- (9) Female head : wears stephane ; hair arranged in three rows of curls over the forehead : one specimen. H. .07.
- (10) Long-haired youthful female figure, clad in short sleeved chiton, and carrying on her head a hydria with a peaked lid. In four specimens she holds the hydria with her right hand : in three specimens her arms hang stiffly at her sides ; and in one specimen she holds with both hands a fawn (?) before her. H. .12 (none complete, hollow moulded). Winter, *Antike Terrakotten* III¹, p. 157, Nos. 1, 5, 8. Figs. 83, 84, 85.
- (11) Seated goddess, clad in a long chiton with diplois, right arm on breast, left rests on knee ; throne high backed ; feet rest on footstool ; wears *polus* ; hollow moulded : three specimens. H. .08 and .12.

- (12) Veiled female figure in long chiton and himation drawn over back of head: three specimens (1) right arm laid across waist, and left on shoulder, H. .17; (2) himation drawn across at neck, H. .08; (3) himation drawn across below breasts, H. .16: all hollow moulded.
- (13) Female head, long hair; wears *polus*: one specimen. H. .04.
- (14) Female head, hair in curls, himation over back of head: two specimens. H. .05.
- (15) Female head, wearing helmet on back of head: one specimen (face only). H. .06. Hollow.
- (16) Female figures in chiton, ungirt: right arm hangs at side, left arm rests on hip; hollow: two specimens. H. .11.
- (17) Female head: long hair, ear-rings, *polus*: one specimen. H. .05.
- (18) Female figures in chiton and himation: wear stephane; arms hang at sides; hollow: two specimens. H. .14.
- (19) Head, aged female: hair centre-parted and waved away to sides; hollow: one specimen. H. .04.
- (20) Male figure: legs only; remains of drapery hanging behind; hollow: one specimen. H. .12.
- (21) Female figure in chiton and himation: headless; carrying with left



Fig. 83.



Fig. 84.



Fig. 85.

- arm on shoulder a child; right arm on breast; hollow: one specimen. H. .11.
- (22) Female figure in doric chiton: headless; arms hang at sides; hollow: one specimen. H. .17.
- (23) Female figure in chiton and himation (complete but much worn); wears *polus*; solid; r. arm on breast; l. arm at side; one specimen. H. .11.
- (24) Female torso in ribbed doric chiton: arms bent up at sides: one specimen. H. .055.
- (25) Feet, from complete figures: two specimens; one wears a sandal. H. .08. L. .07.
- (26) Bird: one specimen. L. .07.
- (27) Hand and arm, broken: one specimen. L. .06.
- (28) Two unintelligible fragments.
- (29) Fragment of seated female figure clad in chiton and himation. H. .11.

B. Vases. Introd. §§ 4, 6.

- (1) Cantharus shape: eight specimens; size .025--05; one unbaked of grey clay; two not true canthari, but more like two-handled cups; all unpainted; handles do not come above the rim. Cf. 799 (1), 803 (1).
- (2) Aryballus-shaped; eight specimens; size .04--015; two black glazed, the rest unpainted.
- (3) Cups with two horizontal handles close to bottom: nine specimens; size .045--02; eight black glazed and one covered with dark red paint.

- (4) Single-handled cups: two have vertical, and two horizontal handles; size .02-.03; one black glazed.
- (5) Two-handled cups: five specimens; four small, .02 high; one large, H. .025. Di. .05, and black glazed; it has horizontal handles.
- (6) Lamp; black glazed. H. .02. Di. .04.
- (7) Three fragments of black glazed bowls.
- (8) Whorl, and clay ball; one specimen of each. Di. .03 and .02.
- (9) Small fragment of black Megarian bowl; moulded ware. L. .05.
- (10) Fragment of bowl with horizontal handles; shows black and red-brown linear ornament on yellowish slip; thin, well-moulded ware. The decoration consists of a scroll pattern between two lines of dots on the outward curving up; the handle at the top of the body springs from a black belt, below this is a red-brown broadish belt between two narrow black lines, and then springing out from the base to a narrow black line is a ray pattern.
- (11) Four fragments of handles, three of black glazed ware; and trefoil top of a black oenochoe; and seven odd vase fragments.
- (12) Tall three-handled cup; elongated hydria shape. H. .09.
- (13) Three fragments of a black glazed handle, studded with flat round knobs.

562. Miscellaneous lot of coins: thirty-nine bronze and one silver.

- (1) Achaean League: silver; illegible: 1.
- (2) Gallienus, inscr. GALLIENVS AVG. with head to r.: 2.
 - (1) *Rev.* Gallienus standing to r., VIRTVS AVG. Cohen, 664.
 - (2) *Rev.* Goddess standing to l., holding shield, spear and helmet, VENERI VICTRICI. Cohen, 550.
- (3) Byzantine; miscellaneous: 10.
- (4) Venice; colonial issues: 10.
- (5) Illegible: 25.

570. Small lion: bronze. L. .05.

Now lost; was open mouthed; first noted as lost by Philios.

583. Antefix: terra-cotta. H. .20. B. .17.

Between two acanthus stalks which curl outwards at the top into volutes is a draped youthful male bust. It appears to be of an Apollo type; the hair waves away to the sides, is tied in a corymbus on top, and falls in long locks on the shoulders. Late, sketchy work; imperial period. Formerly in house of Kechagias.

587. Pyramidal weight: terra-cotta. H. .14.

Top broken off, cf. 197, 335, &c.

587 a. Pyramidal weight: terra-cotta. H. .13.

Top broken off, cf. 197, 335, &c.

587 b. Pyramidal weight: rosso antico. H. .10.

Top broken away, cf. 197, 335, &c.

593. Various objects of bronze.

Found near Magula on the road to Varsova.

- (1) Two bronze pigs. L. .05. H. .04.
- (2) Bronze horse. L. .05. H. .06.

All these three animals are shown in profile to the right; at the bottom their four legs are joined together to a kind of point as though they were intended to be set in to some object.

- (3) Fragment of small bronze plate. Di. .07.

- (4) Fragment of terra-cotta tile. L. .10. H. .07.

Complete above with an egg and dart pattern; below are remains of what is apparently an Eros supporting one end of a garland; badly damaged.

- (5) Two pieces of iron.

594. Nude female statuette : bronze. H. .14 ; mirror handle.

Cf. Körte, *Arch. Studien H. Brunn dargebracht*, p. 25 seqq., and the bronze found by Tsountas at the Amyclaeum, 'Εφ. 'Αρχ. 1892, pl. 1 : De Ridder, *Cat. des Bronzes*, 150 ; cf. *Introd.* § 5.

Feet close together rest on a square base ; hands raised above the head, palms outwards and brought close together ; hair apparently filleted and arranged in formed curls. Not good work ; late archaic period, early fifth century B.C.

595. Stone hammer. L. .08. *Introd.* § 2.

Pale green stone.

595 a. Stone celt. L. .04. B. .03. *Introd.* § 2.

Dark greenish black stone with yellow veins. Found at Hagios Basileios near Xerokambi.

675. Antefix : terra-cotta. H. .23. L. .16.

Shows part of an acanthus scroll decoration ; imperial period.

678. Stone implement. L. .10. *Introd.* § 2.

Pole-axe shape ; of red stone.

679. Figurines in lead.

v. Πρακτικά, 1900, p. 76, 6. *Introd.* § 7. Fig. 79.

Said by Georgiades to have been found at Vavyka.

(1) Warriors with large crested helmet, shield and spear. H. .03.

(a) In profile to r. : three specimens ; two have the two-cross pattern on their shields, and the other seven dots in a circle.

(β) In profile to l. : six specimens ; four have simple ray patterns on their shields, one a plain central circle with rays outside combined with seven dots, and one a plain shield. One has a double-crested helmet.

(2) Female figures in long chitons, and high peaked caps ; holding paterae bodies *en face*. H. .035.

(a) In profile to r. ; four specimens ; chiton has a vertical network pattern.

(β) In profile to l. : two specimens ; chiton has an oblique network pattern.

(3) Unintelligible object, two ribs spring out obliquely from a broadish piece, and are joined across above by two attachments at regular intervals. L. .03.

680. Antefix, semicircular. L. .23. H. .21.

It shows a Medusa head of a young, refined type, *en face*, but slightly turned to the left ; long flowing hair ; marked bar ; wings on head above. Uneven late work.

685. Lamps : terra-cotta.

Found in tombs by Matallas on his land near Sparta.

(a) Large lamp. Di. .18. *Introd.* § 4.

Solid handle with four holes pierced through it vertically, centre is sunk and has a plain border. It shows Athena standing *en face*, but slightly turned to the left. She wears a long chiton with the aegis and a helmet ; her left hand rests on her spear held vertically at her side. Her shield leans against a pillar on which sits an owl on her left. On her right is a table with griffin (?) shaped legs ; on it is coiled a serpent to which Athena holds out her right hand as though to feed it. Above, on the left, appears the branch of a tree. Much broken ; good work of third to second century B.C.

(β) Small lamp. Di. .10.

Half the sunken centre is broken away; but enough remains to decide the subject. It shows the Dioscuri wearing pileus and chlamys facing each other with their horses. Their right legs are free. Only the right-hand Dioscurus remains. Late work, not earlier than first century B. C.

(γ) Small lamp. Di. .07.

Sunken centre with hole in it; dot border round edge; in centre merely ray pattern inside three concentric circles. Complete: imperial period. On the bottom in low relief the inscription APKAD; probably the maker's name.

688. Whetstone. L. .26.

Ellipsoid: of dark blue stone full of small holes.

693. Various objects from the Amyclaeum: bronze and iron. Introd.

§§ 2, 5.

Found by Tsountas during his excavations in 1890.

- (1) Two bronze oxen. L. .06, H. .03. } Late archaic period.
- (2) Bronze horse. L. .04, H. .02. }
- (3) Twenty-nine pieces of bronze wire: armlets (?).
- (4) Five pieces of bronze rod with rings and round knobs projecting at intervals.
- (5) Piece of big bronze rod with three round knobs gradually decreasing in size. L. .18.
- (6) Piece round knobbed bronze handle. L. .055.
- (7) Four bronze rings. Di. .02, H. .01. Three plain bands of metal, one of bronze wire wound spirally.
- (8) Horse's hoof, and lion's paw of bronze.
- (9) Two pieces of bronze bands, one with a single, and the other with a double anthemion pattern.
- (10) Bronze knife blade. L. .09.
- (11) Bronze handle. L. .10.
- (12) Bronze wheel (half). Di. .14.
- (13) Flat bronze ring. Di. .05.
- (14) Bronze base. Di. .15, H. .03. Edge scotia shaped and bears an anthemion pattern; hollow; in centre a hole .05 in diameter; good work.
- (15) Iron knife. L. .07.
- (16) Sword blade, fragment, iron. L. .23, B. .04. Double edge.
- (17) Sword blade, fragment, iron. L. .19, B. .04. Double edge.
- (18) Eleven bronze hair-pins; various patterns, some with rings and some with knobs at the end. L. .14.
- (19) Obsidian knife. L. .035.

694. Figurines in lead. Introd. § 7. Fig. 79.

Found near the right bank of the Eurotas about the same place as 552 a.

- (1) Winged female figure: one specimen. Clad in long chiton with oblique network pattern; body *en face*; long hair hanging down her back; wings curve gently upwards, in profile to the left. H. .04.
- (2) Female figure armed with bow: one specimen. Wears long chiton with a hatched pattern; long hair hanging down the back; peaked head-dress; in profile to left; holds before her with both hands a bow and arrow as though in the act of stretching the bow. H. .04.

695. Silver coins.

Found on the right bank of the stream running north of Sparta.

(a) Athens, tetradrachms (527-430 B. C.) 3: cf. *B. M. C.* 46-61.

- (1) Head of Athena, to r.: archaistic style, eye *en face*; helmet decorated with three olive leaves, and sprig of olive behind; wears ear-rings; hair in two stiff loops above the eye.

Rev. Owl, archaic, to r. : above on left twig of olive with two leaves and an olive, and a small crescent, on r. reading downwards AΘE : all in incuse.

- (2) Similar coin: olive twig on helmet more curly, and olive leaves thinner; loops of hair hang over the eyebrow, and left-hand loop droops before ear.

Rev. Similar, with similar inscription; olive leaves longer, and olive round.

- (3) Similar coin: more spread. Hair and olive twigs as on 1, but olive leaves narrower, ear-rings larger.

Rev. Similar to 1, but more carelessly executed.

(b) Argos, diobol: 1.

Head and fore quarters of wolf to l.; below wolf's head ΣO.

Rev. ★ in incuse. Cf. *B. M. C.* 54 seqq.

696. Stele: terra-cotta. H. .15.

Hollow and pyramidal in shape, back rounded, top broken off. It shows a nude youth *en face* (head lost). Round his left arm hanging at his side is some drapery; r. leg is free; he apparently rests his right arm on a beam at his side holding in his right hand some unintelligible object formed of coils. Coarse work.

697. Female torso: terra-cotta. H. .11.

Head, arms, and legs lost; clad in chiton with diplois, and himation on left shoulder, fastened on the right shoulder; back much bent in.

698. Female statuette: terra-cotta. H. .10.

Legs only; right leg free; wears long chiton and himation. Found in the garden of the Museum. Good work; third to second century B.C.

699. Female statuette: terra-cotta. H. .095.

Feet lost; clad in a skirt, and a bodice with puffy sleeves both fitting tightly; veil-like cap on back of head; arms hang at sides. Covered with creamy slip; red stripe round edge of cap in front, and down each side of bodice and skirt; marked waist. Probably modern.

700. Female head: terra-cotta. H. .05.

Left cheek, nose, mouth, and chin only.

701. Seven vases.

From Locris.

- (α) Deep two-handled bowl; black glazed; handles horizontal. H. .11, Di. .13. Good ware.

- (β) Brown glazed stemless kylix. H. .06, Di. .10. Coarse ware.

- (γ) Brown glazed kylix. H. .05, Di. .08. Coarse ware.

- (δ) Black glazed stemless kylix. H. .05, Di. .10. Good ware.

- (ε, ζ, η) Three two-handled (horizontal) cups; white slip, red-brown and black linear ornament; belt of short vertical lines round top, rest of decoration thick and thin horizontal belts. H. .03, Di. .05. Moderate work.

702 a-f. Seven stone pounders. Introd. § 2.

Round, of compact greenish stone. One (α) is .04, six are .085 in di.; some flattened at top and bottom, others cuboid.

703. Stone knife. Introd. § 2.

Dark, slaty stone; rounded wedge shape; at pointed end is a hole bored. L. .06.

704. Whetstone.

Same stone as 703; oblong, hole bored through in centre of one of the short ends. L. .08, B. .02.

705. Terra-cotta spool.

Shaped like an 8 with perforation at the waist; black glazed. L. .05, B. .03.
For the glaze, cf. 792.

714. Human head, of mummy.

Provenance unknown.

788. Miscellaneous coins: one silver and sixteen bronze.

- (a) Faustina senior: large, bronze: 1.
Head to r., inscr. DIVA FAVSTINA.
Rev. Goddess standing *en face* holding sceptre in right and palladium in left hand; S. C. Cohen, 268.
- (b) Constantine, Rome: small bronze: 1.
Helmated female head to l.: inscr. VRBS ROMA.
Rev. Wolf to l., suckling Romulus and Remus, in exergue S M K B.
Cohen, 13.
- (c) Laconia: bronze: 1.
Bearded head of Lycurgus to r.
Rev. Club-caduceus in wreath, inscr. Λ Λ Cf. B. M. C. 14.
E Δ ? A
- (d) Byzantine: silver: 1; bronze: 7.
- (e) Venice: colonial, bronze: 1.
- (f) Illegible: bronze: 5.

789. Miscellaneous coins; one silver and twelve bronze.

- (a) Numerian: small, bronze: 1.
Head to r., IMP. C. NVMERIANVS P. F. AVG.
Rev. Emperor and soldier sacrificing over an altar before the statue of a goddess; —NTIA TEMP; in exergue XXI. Cohen, 21.
- (b) Venice; colonial, bronze: 2.
- (c) Byzantine: bronze: 4.
- (d) Turkish: silver: 1.
- (e) Ionian islands: bronze: 4.
- (f) German token (?): bronze: 1.

790. Miscellaneous fragments: bronze, iron.

Provenance unknown.

- (1) Piece of bronze chain. L. .05.
- (2) Bronze ring. Di. .02.
- (3) Thirteen small pieces of bronze.
- (4) Three iron nails, and four small flat pieces of iron.
- (5) Round knob of lead.
- (6) Root of stag's horn.
- (7) Two vase handles, terra-cotta.
- (8) Oenochoe; H. .11; coarse work, covered with red-brown glaze except in centre where there is a belt of five narrow stripes.
- (9) Piece of round clay tile: L. .10 (broken in two pieces): on upper surface are stamped a number of small rosettes.
- (10) Blue mosaic tessera.

791. Miscellaneous terra-cottas and vases. Introd. § 4.

- (a) Antefix, semicircular; H. .16; on it a Medusa similar to 680.
- (b) Lion's head spout. L. .09.
- (γ) Female statuette: in chiton and himation, r. leg free, l. arm on waist, r. hand to chin, head lost. H. .13.
- (δ) Male torso. L. .06. leg, H. .07. arm, L. .08.
- (ε) Two pyramidal loom weights; complete, holes bored through tops; one .03, and the other .08 high.
- (ζ) Head (upper part) of herm-like figurine, back hollow. H. .05.
- (η) Black glazed aryballus. H. .03.
- (θ) Two kylikes; one black glazed, H. .05, Di. .08, one red-brown paint on reddish slip (uncoloured belt round centre of body), H. .07, Di. .06.

- (ι) Miniature hydria with metallic black glaze on red; three handles; in panel on front hatched triangular ornament black on red. H. .08. For the fabric compare the fragments from the Amyclaeum, 792.
- (κ) One-handled (horizontally placed) cup; plain. H. .05, Di. .10. In it a paper containing three mosaic tesserae, and five illegible small bronze coins.
- (λ) Five fragments of black glazed ware; two with geometrical ornament, the rest plain.

792. Tin containing vase fragments. Introd. § 4.

From the Amyclaeum.

Thirty-two fragments: about half of late geometric pottery, the rest of coarse local ware covered with a metallic glaze that varies from red-brown to black. Cf. 713, 791 (ι), 799 (9).

793. Tin containing vase fragments. Introd. § 4.

From the Amyclaeum.

A spout of an oenochoe, and two other fragments of geometric style. One geometric fragment showing a scroll pattern; and a piece of a geometric pithos showing a scroll pattern with the spaces filled with small dots. A roller of coarse burnt clay. L. .07.

Two fragments of tiles showing a curving wing pattern with the stripes consisting of black and red-brown alternately.

794. Figurines: terra-cotta. Introd. § 3.

From the Amyclaeum: found during Tsountas's excavations in 1890.

A. Human.

- (1) Mycenaean female type: sixty ordinary specimens. Legs joined together into a column splaying out at base (in one case the base is bell-shaped): crescent-shaped body of which the arms are the horns: pinched bird-like head flattened on top. Eyes and breasts indicated, and in many cases put on separately. Decoration linear, consists principally of zigzag wavy lines, and straight lines variously combined. Paint; slip pinkish to pale yellow; linear ornament rendered in red, red-brown, or brown-black lustrous paint. H. .12-.07.

Three specimens of same type unpainted. H. .12-.06.

One specimen, with columnar legs and body, and pointed arms set in at right angles; head lost. H. .08.

One hand, grasping foot of a vase, may well be Mycenaean. The fingers are well modelled. On the wrist remains of a snake-like body, possibly a snake drinking from the vase.

- (2) Nude male torso: archaic. Head, left arm, right leg, left foot and right hand lost. Solid, rudely executed. Right arm was upraised as though brandishing something. H. .12.
- (3) Late terra-cottas; two female heads; head of enthroned goddess; head and shoulders of female figure in chiton and himation. Torso, right leg free, hands at sides, male (?). All much damaged.

B. Animal.

- (1) Unpainted early terra-cottas.
Two rams; one dog; five cows, and one cow's head; eight horses (?), one horse's head with remains of bridle, piece of horse's body with legs of rider. Clay grey to reddish; greatest H. .07; greatest L. .10.
- (2) Mycenaean.
 - (α) Small. Two cows; thirteen horses; all solid. Paint, red or red-brown lustrous colour. L. .11-.045, H. .06-.05.
 - (β) Large, hollow. Four cows' heads; fifteen pieces of quadrupeds' bodies; eight legs. Decoration: linear ornaments of straight and zigzag lines, scrolls, and rosettes. Slip pinkish; paint lustrous red to red-brown in colour.

- (3) Geometric (?). One whole bird with outstretched wings; and three birds' heads, two large and one small. Complete bird, L. .06, H. .06. Colour, black-brown on pinkish slip. Ornament, rude linear.

796. Whorls, &c. Introd. § 4.

From the Amyclaeum. Found during Tsountas's excavations.

- (1) Stone whorls: twenty-one specimens, all conoid in shape; of dark purple steatite, and highly polished, probably by use.
- (2) Bone whorl: one specimen, flat and ring-like.
- (3) Clay whorls: fourteen specimens; two flat and ring-shaped; nine conoid; and three of a flat spherical shape.
- (4) Clay whorl, with geometric ornament in black glaze paint. Eight conoid specimens, one of which is hollow: six of a flat spherical shape.
- (5) Two clay rings with geometric ornament in black glaze paint.
- (6) Stone axe; pole-axe shape; of crystalline limestone. L. .06.
- (7) Fragments of stone polisher; flattened sphere shape; of crystalline limestone.

797. Loom weights: terra-cotta.

From Tsountas's excavations at the Amyclaeum.

Seven specimens; of coarse clay; pyramidal; holes bored through their tops. H. .08-.012.

798. Vase fragments. Introd. §§ 3, 4.

From the Amyclaeum: found during Tsountas's excavations.

(1) Mycenaean.

- (a) Cnossus palace style (Late Minoan II). Eight selected fragments (see 802) all showing bold floral patterns. Fabric rather thick, but of finer clay than the corresponding Cretan jars; probably local imitations. Yellowish slip; decoration in lustrous paint varying from red to brown.
- (b) Mycenaean proper (Late Minoan III). Eight fragments: fine fabric; conventionalized floral patterns; lustrous colour varying from red to dark brown, which seems to be painted on the vase directly without any slip. In one case white dots are added to the pattern.

With these is one fragment of thin ware covered with black paint showing a wavy leaf pattern in white.

(2) Geometric.

Forty fragments of typical geometric pottery. Paint, lustrous brown-black applied directly to the clay which varies from dull pale red to brick red. Patterns show typical geometric motives, swastika, zigzag lines, hatched triangles, oval dots, diamonds, meanders, and hatched crosses. They also represent a procession of narrow-waisted, triangular-bodied nude men, antelopes, long-necked and long-legged birds, and fish. Several of the fragments from their thickness and shape seem to come from large pithoi. In one case six pieces formed part of a large vase round whose edge was decoration consisting of meanders and antelopes (or horses?) arranged alternately. In another case, to judge by fabric, colour, and style, seven pieces come from a large pithos decorated with men and birds.

(3) Corinthian.

One small fragment showing a flame and tongue pattern between two animal friezes, possibly lions and griffins or sphinxes.

(4) Red figure.

A small fragment showing only part of a draped human figure.

799. Miscellaneous vases. Introd. § 4.

From Tsountas's excavations at the Amyclaeum.

- (1) Five small cantharus vases. H. .04-.055. Cf. 553, B. 1.
- (2) Two-handled mug on four feet which are ornamented with deep-cut incised lines. H. .09.

- (3) Two flat circular dishes, one stands on four feet, incised line ornament. Di. .08--09.
- (4) Two cups with one handle and a round bottom, incised line ornament. H. .04--05.
- (5) Similar cup with six pointed knobs round the body, no incised lines. H. .04.
- (6) Jug, incised circles. H. .04.
All these of common local fabric and uncertain date.
- (7) Single-handled flask, red linear pattern. H. .05.
- (8) One single-handled and one two-handled cup, red linear ornament (scrolls, &c., Mycenaean in character). H. .04, Di. .05.
- (9) Two round saucers, two-handled, geometric decoration in lustrous black paint. Di. .06--08.
- (10) Two-handled cup, red-brown with white stripes round the body and the lip. H. .03.
- (11) Fragment of bowl of thick, coarse fabric: has red painted coil pattern attached separately round the neck; on top it was pierced like a strainer. L. .14.

800. Various fragments from the Amyclaeum.

Found in Tsountas's excavations in 1890.

- (1) Two pieces from a large terra-cotta pithos. Moulded lip, with projecting dentil ornament, coloured with red and black lustrous colours. L. .11 and .16.
- (2) Fragment of circular like stamped with rosettes. L. .17.
- (3) Piece of circular stamp showing geometric linear patterns. H. .06.
- (4) Three antefixes, terra-cotta; anthemion patterns; late work. H. .13, .15, .16.
- (5) Three fragments of yellow glazed pottery with pattern in green and brown. Turkish?
- (6) Base of white glazed bowl with linear pattern in blue. Turkish?

801. Box containing potsherds from the Amyclaeum.

Found during Tsountas's excavations. A large quantity of unimportant vase fragments mostly unpainted, also a packet of bronze coins in very bad condition.

802. Box containing fragments from the Amyclaeum. Introd. § 3.

Found during Tsountas's excavations. Contents: a large quantity of vase fragments in very bad condition, apparently similar in style to 798, 1 a; quantity of miscellaneous iron and bronze fragments all very broken and damaged, including many bronze rings (of these objects 693 is a fair sample).

803. Miscellaneous vases, &c.: terra-cotta. Introd. § 4.

Found near Magula.

- (1) Three small cantharus-shaped vases. H. .04. Cf. 553, B. 1, and 799, 1.
- (2) Three two-handled vases similar to 553, B. 3. H. .03. Painted black.
- (3) Flattened spherical loom weight. H. .04.
- (4) Hydria; three-handled. H. .08.
- (5) Torso and legs of nude male figurine, right leg free, very badly damaged and bad work. H. .09.
- (6) Roman lamp: in centre horse galloping to r.; round rim squares and rosettes alternately. L. .12.
- (7) Christian lamp: in centre studded cross; round rim studded scroll pattern. L. .11.
- (8) Two fragments of a lamp, and four fragments of small vases.
- (9) Plain bowl. Di. .18.
- (10) Fragment of bowl. Di. .18.

804. Stuffed crocodile.

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The numbers given are those of the Museum.

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CASTS AND PHOTOGRAPHS

For the convenience of directors of cast museums and archaeological libraries, &c., the following lists are given.

CASTS.

Obtainable from the Royal Museum, Berlin.

Sparta Museum.	Cat. No.	Mould No.	Berlin (from Sparta).	Cat. No.	Mould No.
1	781	1296	731	421	1378
4	782	1297	732	422	1303

It is said that the first two casts are from moulds by Martinelli, which were bought after his death when his collection of moulds was sold by auction in Rome. What became of his other moulds is apparently not known. At Sparta he also cast Nos. 3, 6, 27, 94, 201, 301, 307, 316, 319, 415, 450, and at Dhimitzana the Timocles and Aristocles reliefs. Casts of all these are extant at Berlin and in many other Museums.

PHOTOGRAPHS.

*English Photographic Company:
Messrs. Beck and Barth, Athens.*

Sparta Museum.	Cat. No.
I A and B	1, 2
4	4
468	3

*German Archaeological Institute,
Athens.*

Sparta Museum.	Invent. No.
6	2787
20	7473
49 a	7472
51 a	7469
136	2822
293	2820
364	7471
416	2789
450	3730
468	585
565	3729
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British School, Athens.

Obtainable from Hellenic Society, 22 Albemarle Street, London, W.

Sparta Museum.	Invent. No.	Sparta Museum.	Invent. No.
I A	7501	441	7518
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364 (Profile)	7517	763	7528
413	7506		

Geraki Relief (Introd. Sculpt. § 3 N)	.	.	7532
Dhimitzana, Timocles Relief	.	.	7533
„ Aristocles Relief	.	.	7533

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